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NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • OCTOBER 12, 1996



CHARLES AZNAVOUR

A FIFTIETH
ANNIVERSARY
SALUTE



es Charles Aznavour



years
aznavour

The romance continues...

FRANCE

EMI Music salute



50
d'Azze

EMI Music

*50 years
d'Amour*

Billboard

NEWSPAPER

IN MUSIC NEWS



BROOKS & DUNN

CMAs Should Bring Sales Bounce To Country Acts

PAGE 13

OCTOBER 12, 1996

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

ADVERTISEMENTS

Michelle Shocked

Kind Hearted Woman

Her Private Music debut

Produced by Bruce Hornsby

A stark collection of recent American shortings from one of the artists that helped define alternative music.

Her first commercial release in four years features Flannery O'Connor and Peter O'Toole of *Wuthering Waves* and includes the lead track "The Sound Way."

Catch Michelle on Tour:

October	November
(3) New Orleans	(1) Denver
(4) Austin	(2) Columbus
(6) Santa Fe	(3) Chicago
(7) Phoenix	(4) Indianapolis
(9) Los Angeles	(5) Denver
(10) San Francisco	(7) Boston
(21) Portland	(8) Philadelphia
(23) Seattle	(9) New York
(24) Vancouver	(10) Pittsburgh
(16) Spokane	(14) Washington, DC
(28) Rochester	(15) Carlson
(28) Salt Lake City	(16) Atlanta
(30) Denver	
(31) St. Louis	



"These are stories I need to tell, songs I very much need to sing."
—Michelle Shocked

Album in stores October 15.

==

THE STATE OF THE BLUES

Veteran, New Blues Acts Ready 1st-Qtr. Releases

■ BY CHRIS MORRIS

LOS ANGELES—The blues is a music, for tough times, which may explain the



WALKER

proliferation of blues releases during a period when retail business is at a low. (Continued on page 105)

EMI-Capitol Bowling Compilation Series

■ BY ED CHRISTMAN

NEW YORK—If EMI-Capitol Music Group North America gets its way,



GELL

JACKSON

shoppers all over the U.S. will be walking into record stores during the (Continued on page 107)

IN THIS ISSUE

Atlantic Group Plans To Streamline Operations

PAGE 12

Blues Fights For Airplay Amid 'Urban' Sprawl

■ BY CHUCK TAYLOR

NEW YORK—For record labels, getting the blues on the radio may be a



melancholy business these days, but a number of stations that embrace the age-old genre are convinced that a nationwide revolution is right around (Continued on page 100)

Blues Artists, Industry Find Boost In Chart

■ BY CRAIG ROSEN

LOS ANGELES—When the Billboard blues chart debuted in 1995, it did more



BROWN



SHEPHERD

than recognize the top 15 albums that week. It gave a well-earned nod to the genre itself, in the view of many in the business, and opened eyes both within (Continued on page 105)

A More Prominent Role Emerges For C'Right Office

Arbitration Unit To Mediate Royalty Case

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Copyright Office has taken on a new duty in the digital age: setting up a performance royalty rate arbitration procedure between U.S. record companies and noninteractive digital audio subscription services, which offer commercial-free audio feeds directly into homes.

The proceeding, to be held before the end of the year, should prove to (Continued on page 106)

Control Of Agency Sparks Turf Battle

■ BY BILL HOLLAND

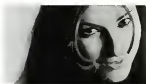
WASHINGTON, D.C.—A political power struggle has emerged over which branch of the federal government the Copyright Office should be located in. At issue in the turf battle is control of the Copyright Office—from whom it takes policy directives and to whom it is responsible. That control has become important in light of the government's recognition of U.S. copyright. (Continued on page 106)



Pausini Proves To Be Int'l Smash On CGD-IntWest

■ BY MARK DEZZANI

MILAN—In the three years since she



PAUSINI

won the newcomer's section of the televised 1993 Sanremo Song Festival and (Continued on page 43)



SEE PAGE 45



Australian Awards Are Alternative 'Avantgarde'

PAGE 13

GLOBAL MUSIC PULSE

Zic Zac's Kayah Earns Kudos As 'Polish Sade'

PAGE 63



Join **The Chieftains** on a musical pilgrimage to the world's undiscovered Celtic country, Galicia, on their new album

SANTIAGO

With a special guest appearance by **Linda Ronstadt** and **Los Lobos** In Stores Now!

Visit us on the internet at <http://www.rca.com/chieftains> or <http://www.irish.com>



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SHERYL CROW

featuring
If it makes you happy

vh-1 artist of the month for october

saturday night live performance october 5

mtv heavy

late show with david letterman october 22

rolling stone cover running october 29

"It just sounds gorgeous, and current, and I suspect pop musicians will be learning from it for years to come" - spin

"the lyrics seem grittier and more intimate...the craftsmanship is strong and self assured...her voice is warm and raspy sweet" - rolling stone

"rich and soulful" - interview

"a loose, freewheeling yet remarkably robust album that tugs at your heart and feet" - entertainment weekly

yup. we're happy.



<http://www.amrecords.com>
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Produced by Sheryl Crow

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THE BILLBOARD 200

* FALLING INTO YOU • CELINE DION • 52 MUSIC

BLUES

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CONTEMPORARY CHRISTIAN

* SIGNS OF LIFE • STEVEN CURTIS CHAPMAN • SYRICO

COUNTRY

* BLUE • LEANN RIMM • CUBI

GOSSIP

* WYATKIN LOCKY • KIRK FRANKLIN AND THE FAMILY • GORDON

HEATSEATERS

* CALM BEFORE THE STORM • PAUL BRANNETT • MONIE

KID AUDIO

* FOR OUR CHILDREN TOO • VARIOUS ARTISTS • 40 BINGO

THE BILLBOARD LATIN 50

* MACARENA NON STOP • LOS DEL RIO • ARLO

POP CATALOG

* LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG

R&B

* ANOTHER LEVEL • BLACKSTREET • INTERCORE

REGGAE

* MY PREFERENCE • BOUNTY KILLER • VP, BLUNT

WORLD MUSIC

* THE BEST OF THE GIPSY KINGS • GIPSY KINGS • MONSIEUR

THE HOT 100

* MACARENA NON STOP • LOS DEL RIO • ARLO

ADULT CONTEMPORARY

* CHANGE THE WORLD • ERIC CLAPTON • REPERE

ADULT TOP 40

* CHANGE THE WORLD • ERIC CLAPTON • REPERE

COUNTRY

* BELIEVE ME BABY • LUCY • TRISHA YEAHWOOD • MCA

DANCE / CLUB PLAY

* TWO TO TANGO • VANESSA DUA • 40 BINGO

DANCE / MAXI-SINGLES SALES

* HOW DO I WANT IT • CALIFORNIA LOVE • 3PM (FEAT. AC AND JAY-Z) • DEAN KAHN / INTERCORE

LATIN

* REQUERIDO, TRESIETA Y FOLKLO • MARCO ANTONIO SOLIS • JORDANA

R&B

* LAST NIGHT • AZ YET • URAGE

RAP

* BOW DOWN • WESTSIDE CONNECTION • JUNGLE BOY

ROCK / MAINSTREAM ROCK TRACKS

* TEST FOR CASH • RUSH • 40 BINGO

ROCK / MODERN ROCK TRACKS

* NO CRYING FOR THE SOULS • BILLS • 40 BINGO

TOP VIDEO SALES

* THE WIZARD OF OZ • WARNER HOME VIDEO

HEALTH & FITNESS

* THE GRIND WORKOUT: FITNESS WITH PLAVA • 40 BINGO

MUSIC VIDEO SALES

* THE BEATLES ANTHOLOGY • THE BEATLES • WARNER HOME ENTERTAINMENT

RECREATIONAL SPORTS

* MICHAEL JORDAN: ABOVE & BEYOND • 40 BINGO

RENTALS

* EXCLUSIVE DECISION • WARNER HOME VIDEO

CLASSICAL

* ARCO FANTASY • TALLINI CHAMBER ORCHESTRA / BOLZONI • 40 BINGO

CLASSICAL CROSSTOVER

* LEONARD BERNSTEIN'S NEW YORK • VARIOUS ARTISTS • MONSIEUR

JAZZ

* FREEDOM IN THE GROOVE • JOSEPH REDMAN • WARNER BROS.

JAZZ / CONTEMPORARY

* BEATLES • MONIE • 40 BINGO

NEW AGE

* UNUS & LUCY: THE MUSIC OF VINCE GUARALDI • GEORGE WINSTON • 40 BINGO

Every Glennie's Rich "Drumming"

The 31-year-old Scottish woman considered one of the world's finest classical percussionists hasn't always been "profoundly deaf"—a designation for those who find sound levels of 95 decibels inaudible—but she has always been extraordinarily gifted at grasping the emotional resonances of the human spirit.

"To be a good musician," says Evelyn Glennie, "there must first of all be the seed from the heart, something to grow from. I discovered that I had something inside me that had nothing to do with the technical side of music. Actually playing an instrument is a mechanical process which can be learned from a book or a teacher. You don't only need ears to do it; it's mainly a question of practice. What differentiates one musician from another is how one understands the music and interprets what is behind the notes, putting one's own feeling into it, regulating the way the music moves."

Glennie's 22-year-old hearing impairment, which she supposes is also the guiding principle behind her breathtakingly instinctive playing on "Drumming" (Catalyst/BMG Classics), the latest in a series of amazingly absorbing percussion-based recordings of original works, Intrepid improvisations, and penetrating interpretations of existing pieces, "Drumming" is another dramatic step toward placing solo percussion at the forefront of modern music. Whether playing coudenas on a conventional jazz drum kit; bringing her richly sonorous scratching and striking tactics to the bongos; or investing every drum, snail, maracas, woodblocks, high-hat cymbals, Japanese euphonics, clay Mwata, and common flowerpots with unimpeded tonality, Glennie actually teaches listeners to experience the music from its textural soil outward. But one of the performances on "Drumming" (16 pieces by Glennie or such contemporary composers as Roberto Sierra, Askel Masson, David Lang, Frederic Rzewski, and Nebojsa Jovan Zivkovic) is so satisfying in its nuances of melle, melodic complexity, and sentiment timing that the album's 59:45 running time seems impossible, given the swiftness of the sum experience. It is inescapable: Glennie's deafness is above all an asset, enabling her to transcend her superlative technique and focus instead on the sense of feeling that governs all music made from the caron or carress of the physical world.

"Drumming" was quite a personal album for me," says Glennie, her speaking voice a perfectly modulated flow of girlish prairies when an Aberdeen accent around age 10. "I wanted to make an album that was raw; where you literally walk into the studio and off you go! The interludes are thought through a little, but basically the overall approach is improvised. Also, I wanted to make an album using a lot of untuned percussion—including homemade instruments like the Simalak, a weighty piece of specially sculpted metal struck with triangle beaters. And then there's the use of those flowerpots in Rzewski's composition 'To The Earth.'"

"The flowerpots are asked for them in the actual score, right at the intervals Rzewski has specified," she explains with a giggle. "The piece is based on a seventh-century hymn to Gort Gais, the goddess of the Earth, and I have flowerpots in the U.S. and the U.K. that I use when I travel. The U.S. ones are more resonant."

Glennie is in the midst of a North American tour that opened to raves in Boston last week, with Seiji Ozawa conducting the Boston Symphony Orchestra in a program that included her rendition of fellow Scot James MacMillan's "Veni, Veni, Emmanuel," a devoutly eclectical concert she introduced in August 1992 at London's Royal Albert Hall. The vibrapone solo leading to the liberating plainsong chorale at the

climax of the piece is a showcase for Glennie's blazing martial methodology, a spectacle preserved on her award-winning 1983 Catalyst release of the composition.

There is a world of difference, however, between the engrossing nature of her recordings and the intensely involving appeal of her highly theatrical live appearances. Attired in form-fitting gold lamé pants and a tailored velvet frock coat for her current concert itinerary, she offers a spontaneous choreography of athletic attack and unimpeachable tenderness as she moves from instrument to instrument. Each concert program has its own unrepeatable peak—she will perform Joseph Schwantner's Concerto for Percussion & Orchestra with the National Symphony Orchestra in Washington, D.C., Thursday (10-Saturday 12) and Oct. 16 under the direction of Leonard Slatkin—yet to her mind and inclination, her albums have the same never-revealed distinctions. "I'm so original in all I do," she says, "I can stand back from them. Once done, I put them on my shelf and never, ever take them out again. They're frozen moments in time, and I play each of the pieces on them differently now, as they continue to evolve and change."

The critical deviation in Glennie's own direction as a musician came at the age of 8, after the promising young pianist and woodwind player complained of sore ears following a bicycle ride. Born July 9, 1965, in Aberdeen Maternity Hospital to successful beef farmer Herbert Arthur Glennie and wife Isabel, a primary school teacher, Evelyn Elizabeth Glennie grew up with two brothers in a 100-year-old farmhouse in the district of Ardo. The climate was rugged and the life demanding, so minor illness was customarily disguised. By the age of 11, though, Glennie missed a hearing aid, but she found its use in the face of her steadily deteriorating condition to be a distraction from the inevitable.

She played in her band recitals at Elton Academy during 1977, but that time the music reached her ears as chaotic distortion. She couldn't sense where the sounds were coming from, a disaster for someone whose talent is partially owed to a tactile degree of intake and output. Suddenly she began to play with the hearing aid on, turning it way down or off, compensating for her deafness by harnessing her powers of concentration on sonorous vibrations, pressure sensitivity, and the lip reading that had kept her in contact with her teachers and fellow musicians. Blessed with perfect pitch, she learned she could perceive the quality of a note by the level and duration of its reverberations in her hands, wrists, lower body, and feet, even tuning a tympani by identifying the way in which her sticks and mallets fell on the membrane of the drumhead. In short, she developed an uncanny sensory awareness, its range so second nature and so broad that she regularly gives concerts in her bare feet so as to soak up every minute tremble of the orchestra.

Her perceptions of people are just as subtle. Although a fluent lip reader who can respond with perfect contextual inflection, she finds that the eyes of those she talks with are a critical factor: "If someone suddenly popped on a pair of sunglasses or a mask, I wouldn't be able to follow what they were saying; the eyes are so crucial."

Evelyn Glennie's excellence as a percussionist is rivaled only by her endless adaptability, as shown in her shimmering recording of "My Spine," a bonus track she co-wrote and co-produced with Bjork on "It's Oh So Quiet," the Icelandic singer's recent U.K. CD single. "I play exhaust pipes," says Glennie. "And because Bjork was open to anything, neither of us had to compromise. That's when things sound natural."

MUSIC TO MY EARS



by Timothy White

SALUTING CHARLES AZNAVOUR Page 65

AMERICAN ICON

With Tom Petty & the Heartbreakers as a backing band, Johnny Cash expands his musical range on his new American Recordings album "Unchained." Paul Varna has this story. Page 18

WORLD MUSIC FIRST

Using musicians in three continents playing in real-time with one another, Scottish funk musician Jassia Raza recorded an entire album via Integrated Systems Digital Network (ISDN) links. This result is billed as "the world's first ISDN virtual album." Pro Audio/Technology editor Paul Varna reports. Page 55

■ BY CONCENTRATION • Chairman Gerald S. Hays • President & CEO James A. Siskind Jr. • Executive Vice President: Robert J. O'Connell, Martin R. Feltz, Stewart Landau • Senior Vice Presidents: Georges Chahin, Paul Carrara, Ann Harris, Rosalind Lewis • Vice President: Glenn Hollander • Chairman Emeritus: W.D. Williams

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ASCAP

1996 COUNTRY MUSIC AWARD WINNERS

ASCAP SONG
OF THE YEAR
"I CAN LOVE YOU
LIKE THAT"

ASCAP PUBLISHER
OF THE YEAR
WARNER/CHAPPELL
MUSIC GROUP



*Maribeth
Derry*

CRITERION MUSIC CORPORATION • FRIENDS AND ANGELS MUSIC
FULL KEEL MUSIC CO. • SECOND WAVE MUSIC



*Jennifer
Kimball*



*Tim
Wipperfurth*
EXEC. VP./NASHVILLE

ASCAP SONGWRITER
OF THE YEAR
ROBERT JOEL
"MUTT" LANGE

"ANY MAN OF MINE"
"I'M NOT STRONG ENOUGH
TO SAY NO"
"WHOSE BED HAVE YOUR
BOOTS BEEN UNDER"
"THE WOMAN IN ME NEEDS
THE MAN IN YOU"

ASCAP's Country Music Awards Honoring The Most Performed Songs During 1995.

ADALIDA

WRITER: MICHAEL HUFFMAN
PUBLISHERS: DODD STARS MUSIC, NEDRA SKY MUSIC, SOWEPLACE ELSE MUSIC

ALL I NEED TO KNOW

WRITER: STEVE SESKIN
PUBLISHERS: DODD STARS MUSIC, LOVE THIS TOWN MUSIC

AMY'S BACK IN AUSTIN

WRITER: GRANT BRADY
PUBLISHERS: HOWLIN' HITS MUSIC, INC., SQUARE WEST MUSIC, INC.

AND STILL

WRITER: LIZ MENDER
PUBLISHERS: MORGANACTIVE WRITERS GROUP

ANY MAN OF MINE

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHERS: ZOMBA ENTERPRISES, INC.

AS ANY FOOL CAN SEE

WRITER: KENNY BEARD
PUBLISHERS: GOLDEN REED MUSIC, INC.

BACK IN YOUR ARMS AGAIN

WRITER: FRED KIMBROUGH
PUBLISHERS: ALMO MUSIC CORPORATION, GARLUCKY MUSIC

BEND IT TILL IT BREAKS

WRITER: JOHN ANDERSON, LIONEL DELMORE
PUBLISHERS: ALMO MUSIC CORPORATION, TONGUE JACK COMPANY

BETWEEN AN OLD MEMORY AND ME

WRITER: KEITH STEGALL
PUBLISHERS: EM APRIL MUSIC, INC., KEITH STEGALL MUSIC

BOBBIE ANN MASON

WRITER: MARK D. SANDERS
PUBLISHERS: MARK D. MUSIC, STARSTRUCK WRITERS GROUP

THE BOX

WRITER: RANDY THAVIS
PUBLISHERS: SOWEPLACE ELSE MUSIC, YOU WIN MUSIC

BUBBA HYDE

WRITER: CRAIG WISEMAN
PUBLISHERS: ALMO MUSIC CORPORATION

CAN'T BE REALLY GONE

WRITER: GARY BURR
PUBLISHERS: GARY BURR MUSIC, MCA MUSIC PUBLISHING

CHECK YES OR NO

WRITER: DIANA HART COLE
PUBLISHERS: VICTORIA KAT MUSIC

DEEP DOWN

WRITER: WALL ALDRIDGE, JOHN JARRARO
PUBLISHERS: ALABAMA BAND MUSIC COMPANY, RICK HALL MUSIC, INC., MISS BLISS MUSIC, WATERTOWN MUSIC

DOCTOR TIME

WRITER: SUSAN LONGACRE, LONNIE WILSON
PUBLISHERS: SONG ACRE MUSIC, WARNER/CHAPPELL MUSIC GROUP, ZOMBA ENTERPRISES, INC.

DUST ON THE BOTTLE

WRITER: DAVID LEE MURPHY
PUBLISHERS: IZOD PUBLISHING COMPANY

FAITH IN ME, FAITH IN YOU

WRITER: TRY BRUCE, DAVE LOGGINS
PUBLISHERS: ALMO MUSIC CORPORATION, BIG TRACTOR MUSIC, DODD STARS MUSIC, WARNER/CHAPPELL MUSIC GROUP

FALL IN LOVE

WRITER: KIM WILLIAMS
PUBLISHERS: KIM WILLIAMS MUSIC, SONY/ATV CROSS KEYS

THE FIRST STEP

WRITER: NELSON THOMPSON
PUBLISHERS: EM APRIL MUSIC, INC., JONES OF MARCH MUSIC

FOR A CHANGE

WRITER: STEVE SESKIN
PUBLISHERS: LOVE THIS TOWN MUSIC

GONE COUNTRY

WRITER: BOB BRADY
PUBLISHERS: POLYGRAM INTERNATIONAL PUBLISHING, HARGER BOB MUSIC

HARD LOVIN' WOMAN

WRITER: JOHN JARRARO
PUBLISHERS: INSPECTOR BARLOW MUSIC, ZOMBA ENTERPRISES, INC.

THE HEART IS A LONELY HUNTER

WRITER: MARK D. SANDERS, KIM WILLIAMS
PUBLISHERS: KIM WILLIAMS MUSIC, MARK D. MUSIC, SONY/ATV CROSS KEYS, STARSTRUCK WRITERS GROUP

HERE I AM

WRITER: TORY ADAMS
PUBLISHERS: MORGANACTIVE SONGS, INC., POKIE BEAR MUSIC

I CAN LOVE YOU LIKE THAT

WRITER: MARSHALL GERRY, JENNIFER KIMBALL
PUBLISHERS: COPENHAGEN MUSIC CORPORATION, FRIENDS AND ANGELS MUSIC, FULL KEEL MUSIC COMPANY, SECOND WAVE MUSIC

I DON'T BELIEVE IN GOODBYE

WRITER: AMYLA MILLER, BRUNA WHITE
PUBLISHERS: SEVENTH SON MUSIC, INC., TRAVELIN' ZOO MUSIC

I DON'T EVEN KNOW YOUR NAME

WRITER: ALAN JACKSON, WILLIAM R. JACKSON, ANDY LOTFIN
PUBLISHERS: WARNER/CHAPPELL MUSIC GROUP

I LIKE IT, I LOVE IT

WRITER: JES STUART JACKSON, STEVE DUKES, MARK HALL
PUBLISHERS: ENCORE MUSIC, RICK HALL MUSIC, INC., TEXAS WEDGE MUSIC

I SWEAR

WRITER: GARY B. BAKER, FRANK MYERS
PUBLISHERS: NICA HALL MUSIC, INC., MORGANACTIVE SONGS, INC.

I THINK ABOUT IT ALL THE TIME

WRITER: DON SCHULTZ
PUBLISHERS: NEW DON SONGS, NEW HAVES MUSIC

I'M NOT STRONG ENOUGH TO SAY NO

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHERS: ZOMBA ENTERPRISES, INC.

IF I WAS A DRINKIN' MAN

WRITER: BYRON HALL
PUBLISHERS: BROTHER BART MUSIC, NICA MUSIC PUBLISHING

IF I WERE YOU

WRITER: CHRIS FARREY
PUBLISHERS: FARMER'S MUSIC, FULL KEEL MUSIC CO.

IF THE WORLD HAD A FRONT PORCH

WRITER: KENNY DEARO, TRACY LAWRENCE
PUBLISHERS: KAT GRASS MUSIC, INC., T.E.E.

IN BETWEEN DANCES

WRITER: MARK ALDRIDGE, CRAIG BICHARDT
PUBLISHERS: ALMO MUSIC CORPORATION, CRAIG BICHARDT, SCARLETT'S SISTER

IN PICTURES

WRITER: JOE COYLE
PUBLISHERS: EMU SONGS, INC.

LIFE GOES ON

WRITER: DEL GRAY
PUBLISHERS: HOWLIN' HITS MUSIC, INC., SQUARE WEST MUSIC, INC.

LIPSTICK PROMISES

WRITER: GEORGE DOUGLAS
PUBLISHERS: POLYGRAM INTERNATIONAL PUBLISHING, YEE-O-MUSIC

A LITTLE BIT OF YOU

WRITER: TRY BRUCE, CRAIG WISEMAN
PUBLISHERS: ALMO MUSIC CORPORATION, BIG TRACTOR MUSIC, DODD STARS MUSIC, WARNER/CHAPPELL MUSIC GROUP

LITTLE HOUSES

WRITER: ANDREW GATES
PUBLISHERS: ALABAMA BAND MUSIC COMPANY

LIVIN' ON LOVE

WRITER: ALAN JACKSON
PUBLISHERS: WARNER/CHAPPELL MUSIC GROUP

MY VIDA LOCA (MY CRAZY LIFE)

WRITER: JESS LEARY
PUBLISHERS: DREAM CATCHER MUSIC, INC., LITTLE GILA MONSTER MUSIC

MY KIND OF GIRL

WRITER: JOHN JARRARO, JOHN JARRARO
PUBLISHERS: ALABAMA BAND MUSIC COMPANY, MISS BLISS MUSIC

NO MAN'S LAND

WRITER: STEVE SESKIN
PUBLISHERS: DAVID ANDRIE MUSIC, LOVE THIS TOWN MUSIC

NOT A MOMENT TOO SOON

WRITER: SUE BRUCE, WAYNE PERCY
PUBLISHERS: SUD ROR MUSIC, ZOMBA ENTERPRISES, INC.

PARTY CROWD

WRITER: JIMMIEAL HINSON, DAVID LEE MURPHY
PUBLISHERS: AMERICAN ROMANCE SONGS, IZOD PUBLISHING COMPANY

PICKUP MAN

WRITER: BOB HART, PHILLIPS
PUBLISHERS: ENCORE MUSIC, TEXAS WEDGE MUSIC

REBECCA LYNN

WRITER: DON CAMPBON
PUBLISHERS: MCA MUSIC PUBLISHING

SHES EVERY WOMAN

WRITER: GARTH HENNES, VICTORIA SHAW
PUBLISHERS: EMS SONGS, INC., MAJOR BOB MUSIC

SO HELP ME GIRL

WRITER: ANKY SPOONER
PUBLISHERS: EMONAH MUSIC, TEXAS WEDGE MUSIC

SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)

WRITER: RICH FAGAN
PUBLISHERS: OF MUSIC

SOMEONE ELSE'S STAR

WRITER: JIM WEAVERS
PUBLISHERS: NILENE MUSIC, INC.

SOMETIMES SHE FORGETS

WRITER: STEVE EARLE
PUBLISHERS: WARNER/CHAPPELL MUSIC GROUP

SOMEWHERE IN THE VICINITY OF THE HEART

WRITER: RICK CARACOFF
PUBLISHERS: RUDICH MUSIC, GDOUA MUSIC COMPANY

STAY FOREVER

WRITER: BERNARD TENCH
PUBLISHERS: BLUE GATOR MUSIC, HARGER MUSIC COMPANY, WARNER/CHAPPELL MUSIC GROUP

TENDER WHEN I WANT TO BE

WRITER: MARY CHAPIN CARPENTER
PUBLISHERS: WHY WALK MUSIC

THAT'S AS CLOSE AS I'LL GET TO LOVING YOU

WRITER: SALLY DASHLEY
PUBLISHERS: ALMO MUSIC CORPORATION, TWIN MERM

THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)

WRITER: LARI WHITE
PUBLISHERS: LASSUS PUBLISHING

THEY'RE PLAIN 'OUR SONG

WRITER: JOHN JARRARO, MARK D. SANDERS
PUBLISHERS: ALABAMA BAND MUSIC COMPANY, MARK D. MUSIC, MISS BLISS MUSIC, STARSTRUCK WRITERS GROUP

THINKIN' ABOUT YOU

WRITER: BUD CROFT
PUBLISHERS: AIR PUBLICATIONS, INC., SIERRA HOME PUBLICATIONS

THIS IS ME MISSING YOU

WRITER: DEBI COCHRAN
PUBLISHERS: ALABAMA BAND MUSIC COMPANY

(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL

WRITER: CRAIG LOGGINS, RONNIE SAMOST
PUBLISHERS: WALON WAY MUSIC, SAMSONIAN SONGS, WARNER/CHAPPELL MUSIC GROUP

THIS TIME

WRITER: JIM MCANALLY, MARK A. MILLER
PUBLISHERS: REGIMAR MUSIC, TRAVELIN' ZOO MUSIC

THIS WOMAN AND THIS MAN

WRITER: MICHAEL LYNN, JEFF PERING
PUBLISHERS: ALMO MUSIC CORPORATION, BANATUCK MUSIC, INC., LUNAR MUSIC, WARNER/CHAPPELL MUSIC GROUP

TILL YOU LOVE ME

WRITER: GARY BURR
PUBLISHERS: GARY BURR MUSIC, MCA MUSIC PUBLISHING

WHAT MATTERED MOST

WRITER: GARY BURR
PUBLISHERS: GARY BURR MUSIC, MCA MUSIC PUBLISHING

WHEN A WOMAN LOVES A MAN

WRITER: MARK LYNN
PUBLISHERS: MAJOR BOB MUSIC

WHEN YOU SAY NOTHING AT ALL

WRITER: DON SCHULTZ
PUBLISHERS: DON SCHULTZ MUSIC, MCA MUSIC PUBLISHING

WHO NEEDS YOU BABY

WRITER: KIM WILLIAMS
PUBLISHERS: KIM WILLIAMS MUSIC, SONY/ATV CROSS KEYS

WHOSE BED HAVE YOUR BOOTS BEEN UNDER

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PUBLISHERS: ZOMBA ENTERPRISES, INC.

THE WOMAN IN ME NEEDS THE MAN IN YOU

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHERS: ZOMBA ENTERPRISES, INC.

YOU AND ONLY YOU

WRITER: MIGHTY BE MUSIC, WARNER/CHAPPELL MUSIC GROUP

YOU CAN'T MAKE A HEART LOVE SOMEBODY

WRITER: STEVE CLARK, JERRY MACRAE
PUBLISHERS: EMS SONGS, INC., LITTLE BEARLE MUSIC, VICTORIA KAT MUSIC

YOU DON'T EVEN KNOW WHO I AM

WRITER: GRETCHEN PETERS
PUBLISHERS: PURPLE CHAYON MUSIC, SONY/ATV CROSS KEYS





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TCl Forms Music Subsidiary; Atlantic Group To Streamline Structure

New Video Channels Possible

Staff Eliminations, Imprint Consolidation Expected

■ BY BRETT ATWOOD

LOS ANGELES—TCl Communications, a division of the U.S.' largest cable operator, Time-Communications Inc. (TCl), has formed a new subsidiary and is exploring the feasibility of launching up to eight music video channels, according to several sources. The channel is expected to be programmed with a specific music genre, possibly including modern rock, R&B, country, Latin, and pop/duet contemporary.

It has hired former MTV president John Reardon as president/CEO of the subsidiary and as senior VP of TCl Communications. Reardon most recently was president of

his own international television consulting company.

The subsidiary, which has not been officially named, will be based out of TCl's Denver headquarters. For details about the channels and the new music division have been announced, and a spokeswoman for the channels.

In addition, TCl has made a proposal to acquire a controlling interest in Digital Music Express (DMX), a satellite- and cable-delivered digital music service. TCl already owns approximately 46% of DMX's outstanding stock. Negotiations for the purchase are ongoing, and the deal is subject to approval by DMX stockholders. It could represent a large stock representing approximately 19% of the total outstanding shares of the new TCl music subsidiary.

(Continued on page 115)

■ BY PAUL VERNA

NEW YORK—In an effort to streamline its operations, the Atlantic Group plans to eliminate some of its subsidiaries, cut several acts from its roster, and consolidate some of its specialty imprints, according to sources.

The move, which is expected in the next few weeks, would follow the elimination of 34 low- to mid-level staff positions and roughly a dozen roster cuts at Atlantic earlier this year (Billboard, March 23 and Aug. 3).

"The whole Atlantic Label Group structure is being looked at," says a Warner Music Group insider. "With more cuts, it may be as simple as to sign one fewer act this year. Other labels will be folded into Atlantic. But some of the significant imprints will remain in sync."

Sources estimate that 40-80 staff positions will be eliminated at the Atlantic Group. At press time, no reliable estimates of roster cuts were available. However, an informed source says, "The roster will be carefully looked at, and the intent is to reduce the number of releases that Atlantic puts out every year."

The Atlantic Group comprises the Lava Records, Big Beat, TAG Recordings, Marmoth Records, 143 Records, Atlantic Classics, Atlantic Nashville, and Mesa/Bluemoon labels. The latter was acquired by Atlantic last year. Furthermore, Atlantic has a joint venture with the Celtic Heartbeat label and multifaceted arrangements with Rhino Records and Curious Records.

Sources say that Rhino, Curb, and Atlantic/Nashville will not be affected by the cutbacks. It was unclear at press time what impact, if any, the planned moves would have on Marmoth, Celtic Heartbeat, and Mesa/Bluemoon.

The imprints rumored to be folded into the Atlantic structure, according

to sources, are Lava, which is headed by Atlantic Records senior VP (U.S.) and A&R veteran Jason Florio; TAG Recordings and Big Beat, both headed by Atlantic senior VP (U.S.) Craig Kallman; and David Foster's 143 Records. All but Big Beat are little more than year 1 old, having been created as part of a series of initial acquisitions last year (Billboard, March 19, 1995).

Atlantic's highest-charting album on The Billboard 200 this week is Donna Lewis' gold-certified "Now In A Minute" album (No. 4). The label has nine other titles on the chart, including John Michael Montgomery's "What I Do Best," Jewell's platinum "Pieces Of You," and Bob Dylan's new Columbia album: its 14-times platinum debut, "Cracked Rear View," which stands at No. 100, and its double-platinum "Forever and Nevermore Johnson," which drops 57-75.

Some sources say the Atlantic cutbacks were ordered by its parent company, Time Warner, which is expected to close this year. (Continued on page 109)

Columbia To Handle Dance Indie Ovum

■ BY LARRY FLICK

NEW YORK—Columbia/RuffHouse Records has entered into an exclusive worldwide production and distribution pact with Philadelphia-based Ovum Recordings, a dance-oriented indie owned by producer/musicians Josh Wink and King Britt.

The deal calls for Columbia U.S. to synchronize and coordinate promotion and marketing for Ovum's releases, which will be on the same page at the same time," says Jason Jordan, Columbia A&R manager.

Ovum's owners are among the label's first artists. Both Wink and Britt are widely respected within the international dance music scene. Wink has recorded under a variety of names, including Wink and Suede, and enjoyed four U.K. pop hits in 1995—notably, "Higher State Of Consciousness." Britt has earned industry marks as a touring DJ with rap act Digable Planets and as a remixer of club hits.

The arrival of Ovum was quietly announced in late September with the shipment of an unmarked 12-inch promotional pressing of the forthcoming Wink single "Are You There..." to club DJs worldwide. Although it's quite likely an underground club hit, the trance-house anthem is not due for commercial release until January.

Ovum's first official release will be "Gettin' Into It," a futuristic acid-jazz jam by Britt's new studio alter ego, Nyk 130. It launches in November. "We're planning to create a number of things for these people that the other labels aren't doing before us," says Gerard Bahits, associate director of marketing at Columbia (U.S.), referring to plans to shoot videos and formulate extensive marketing campaigns for each single release.

The third Ovum act is Jamie Myerson, whose release is due in early 1997.

R&B Foundation Creates Grant Will Subsidize Pioneers' Performances

■ BY J.R. REYNOLDS

LOS ANGELES—The Rhythm & Blues Foundation has created a program that will afford pioneering R&B acts a mechanism to do the thing they do best—and get paid for it.

Under the Performance Grant Program, the Rhythm & Blues Foundation will provide financial subsidies for live performances by veteran R&B acts. In addition to providing a respectable means for acts to make a living, the goal of the program is to "develop new audiences and increase appreciation for the art form known as rhythm and blues."

The Rhythm & Blues Foundation is a nonprofit organization founded in 1988 that fosters recognition, financial support, and historic and cultural preservation of R&B through a variety of grants and programs that benefit artists who performed in the '40s, '50s, and '60s. Since its inception, the foundation has provided more than \$1 million in grants, programs, and emergency funds to veteran R&B artists in need.

LaVerne Washington will administer the Performance Grant Program. A former musician, Washington most recently worked as a manager and program administrator in the media arts division of the National Endowment for the Arts.

"LaVerne is extremely knowledgeable about grants and the arts and has worked as a volunteer at the Rhythm & Blues Foundation," says the foundation's executive director, Susan Jenkins. "It was fortunate that she was able to have someone with such practical experience and passion about her work."

Although she declines to reveal the dollar amount the foundation has earmarked for the Performance Grant Program, Jenkins says it is "in the six-figures realm." The grant will be evaluated annually to determine if adjustments in the amount are needed.

"People don't want handouts," she

says. "Our [artist] constituents in need would make much rather work to receive entitlements or handouts."

Funds from the program are specifically designated for paying artists' performance fees, not for a show's production costs.

The goal is to get our artists into venues and locations where they may no longer have a chance to perform," says Jenkins.

During these times, which include additional concert locations, as well as nontraditional sites, such as university campuses, art galleries, museums, public schools, and senior centers.

"We're looking at the artistic, cultural, and educational communities and want to do shows where new audiences can be built for our constituents' music," Jenkins says.

Shows subsidized by the program are designed to be free and open to the public in an effort to propagate the R&B genre.

The process of obtaining money for a concert includes a written proposal by show presenters, along with a completed application that includes program information.

"Say an act is performing pay dates at the Cineright in L.A. or the Vanguard in New York," says Jenkins. "During these times, schoolchildren are used in for special daytime performances. The artist should be paid for that, but we don't think the kids should be charged."

The foundation has no staff to help produce an underwritten event. However, specific guidelines are provided to assist entities unfamiliar with producing a show. Artist management must also assume various production responsibilities.

Says Jenkins, "We have to begin looking at rhythm and blues as an American classical music act form, and it should be treated with the same historic respect as, say, European classical music. Yes, the music's different, but the African-American musical tradition is just as rich and creative today."

"It's our hope that this program will get the voices of the [R&B] masters out to the public before they are silent."

BMG To Distribute Meridian Vids; Staff Confrontation With PolyGram

■ BY SETH GOLDSTEIN

NEW YORK—BMG Video and PolyGram Video have ended a confrontation over fitness programs that would have taken the two vendors and producer Meridian Films to court over competing product.

According to the terms of a deal PolyGram Video worked out among

Meridian and PolyGram, consultant Ahmed Tahir, BMG becomes the exclusive distributor of all Meridian exercise titles, including a new series that PolyGram was to have introduced this fall. "It's a better position and better terms," says writer/director Mark Henricksen, a principal of Columbia, S.C.-based Meridian.

The alternative, he believes, would have been a legal bloodbath that might have put Meridian out of business. "The market isn't big enough to have a suit eat up your profits," Henricksen says.

But Meridian's multisette exercise series The Firm is big enough for BMG to have prompted a face-off with

PolyGram. BMG acquired retail rights to the Firm, previously available only on video, in late 1994, 18 months ago. Sold in conjunction with a Time-Life Video direct-response campaign, the first six titles sold well from the start.

The series is "dangerously close" to selling 1 million units, says BMG Video GM Joe Shuffo. "Meridian titles could move another 500,000-750,000 tapes by the end of the year. More important, he notes, "we've kept return rates to single digits."

The Firm has been far and away BMG's best-selling release since Shuffo joined the company from PolyGram. However, Henricksen and Meridian executive producer Cynthia Benson say BMG didn't realize the Firm's potential when the agreement was being negotiated and passed on to the new series. "Meridian lost PolyGram under the name Budgie." (Continued on page 115)

BMG Australia Acquires Indie rooArt

■ BY CHRISTIE ELIEZER

SYDNEY—BMG Australia has bought Sydney independent rooArt, acquiring a roster of 15 alternative, country, and dance acts headed by You Am I. They captured multiple honors at the recent Australian Record Industry Assn. Awards (see story, page 13). The price was undisclosed but is estimated at \$5 million Australian (\$2.5 million).

The deal, effective Oct. 1, includes the Real and LaDigue labels but not the services of rooArt's founder, C.M. Murphy, who's run the Sydney-based company, which he established in 1988. Murphy is expected to concentrate on his MMA Communications group, which will expand its radio and magazine businesses and diversify to

include music TV marketing.

Future A&R and production for rooArt will be handled by BMG's Label Group, under the division's managing director, Tim Prescott.

The buyout, says C.M. Murphy, "confirms BMG as a major player in alternative music. [We] are committed to selling rooArt's artists in the international market. The potential of rooArt talent was instrumental in the major's interest."

You Am I is signed with Warner Music for the rest of the world and is managed by director James Glicker, by acclaimed acts, like Mark O'Connell, Custard, Screaming Jets, Wendy Matthews, Jackson Cress, and Trout Fishing in Quebec, have toured North America and Europe.

Artist's Music

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CMAs Could Deliver Healthy Sales Bounce

Strait, Parton, Brooks & Dunn Among Likely Beneficiaries

BY CHET FLIPPO

NASHVILLE—Country music rolled out its big guns for the 30th annual Country Music Assn. (CMA) Awards show here Oct. 2, in which veteran George Strait emerged as the big winner with three awards: for male vocalist of the year and album and single of the year. But there was an optimism here that country music itself would be an equally big winner.

More than 50 artists appeared on the three-hour CBS telecast, which also saw sentimental favorite Jannet Brown nab his first award (for music video), Patty Loveless take female vocalist of

the year honors, Dolly Parton celebrate her return as an active country artist by winning vocal event (with Vince Gill), the Mavericks repeat as vocal group of the year, 22-year-old Bryan White win the Horizon Award, and Brooks & Dunn capture the vocal duo honors for the fifth year in a row and carry off a mild upset as entertainers of the year.

With the show appearing as it does during a quarter of superstar country album releases, industry executives hope that it will be a shot in the arm for a year that saw sales decline during the first six months.

"Traditionally, the CMAs have been a big bounce," says Skip Young, senior music buyer for Amarillo, Texas-based Hastings Books, Music & Video. "It

always picks up sales big time. And we're ready. We've got endcap programs in all the stores. The labels have bought slots for all the nominees."

Ron Phillips, VP of purchasing at Woodland, Calif.-based Valley Record Distributors, planned to use a "fax attack" after the show.

"We fax a list of the major award winners to our major retailers with special deals on the product," he says, adding that he generally sees major impact for a multi-award winner or an artist with a standout performance.

"The one that I'm getting a particular buzz on is Terri Clark singing 'Poor Pook, Pitiful Me,'" he says.

The head of Clark's label, Mercury Nashville president Luke Lewis, noting that this was Clark's national TV debut, says, "If the audience responds like her live audiences do, we expect a long-term surge. Also, the audience will be seeing a totally different side of Shania Twain, which will probably up her sales." He referred to Twain's performance accompanied by Take 6.

Mercury Nashville senior VP of sales John Grady agrees with Valley's Phillips about multi-award winners and stellar performances and feels that the awards show's general impact will "bounce sales for about a week and a half and will affect Soundscan for about two weeks."

Arista Nashville VP of sales and marketing Mike Dungan says he has seen sales increases ranging from 50% to 60% in the two weeks after the annual show. He notes that the label has tied in with major retail accounts on nominated acts. "In fact," he says, "Brooks & Dunn are the focal point of the Kmart campaign."

RCA Label Group (U.S.) chairman Joe Galante says the sales bounce cov-

Antilles/Verve Fetes Brazil On 'Red Hot + Rio'

BY BRADLEY BAMBARGER

NEW YORK—The latest AIDS benefit album from the Red Hot Organization is

its most accomplished and international yet, as it celebrates the wealth of Brazil's pop music tradition—in particular, bossa nova and the compositions of the late Antonio Carlos Jobim.

"Red Hot + Rio," due Oct. 15 on Antilles/Verve, features such global pop stars and bossa nova fans as Sting, Everything But The Girl, George Michael, David Byrne, and Cesaria Evora joining pioneers of Brazilian pop in recasting classic

tunes. The ninth Red Hot collection, "Rio" is the first in a series designed to call attention to the impact of AIDS outside the U.S.

"There are roughly twice as many cases of HIV infection in South America as in the North—a dramatic statistic that not many people know," says John Carlin, executive producer of "Red Hot + Rio" and founder/executive director of the 6-year-old Red Hot Organization. "After

narrowcasting on the last, few records, we went for a broader audience on this to have more people realize the extent of the AIDS epi-

(Continued on page 107)



JOBIM



SAKAMOTO



WATT



BYRNE

Alternative Acts Take Over ARIA Awards, Led By You Am I

BY GLENN A. BAKER

SYDNEY—If last year's Australian Record Industry Assn. (ARIA) Awards sweep by young band Silverchair gave writers a chance to trumpet a changing of the guard in Oz rock, then this year's results can fairly be described as an alternative avalanche.

In a night when more than a few dark horses romped home and just as many household names and home-hearth favorites walked away un- honored, the left of center became the mainstream.

Leading the charge was the brash, young Who-inged You Am I (roar/ Shock), a band known only peripherally by most record buyers and not all that warmly embraced by Australian radio. Just off the road from a national tour supporting their third album, the members of You Am I trooped up to the podium six times, to collect stat-



YOU AM I

ues for best group, best album ("Hourly Daily"), best independent release, best video, best producer, and best performer.

Three key awards went to enigmatic alternative icon Nick Cave for his duet with Kylie Minogue on "Where The Wild Roses Grow" (Mute/Mushroom): song of the year, best single, and best pop release.

Torres Strait Islander Christine Anu (White/Mushroom), swept aside by last year's Tina Turner blitzkrieg, bounced back to take the categories of female

(Continued on page 113)

Boys Choir Remembers TWA Victims Memorial Song Recorded As Single

BY TERRI HORAK

NEW YORK—The New York Boys Choir has recorded "Without Wings," the song performed by the group at official memorial services for the victims of the TWA flight 90 crash, and will be issuing it as a promotional single Oct. 16.

"People were calling us, especially after we performed it on national TV, and urging us to record it, but what really moved us was the family members who said it was something that would help them," says the Rev. Dr. Gregory Anton McCants, who founded the choir in 1975.

McCants would like to ultimately



NEW YORK BOYS CHOIR

release the CD single commercially to benefit the families. "I feel it's time for us to turn to each other and not on each other. Certainly it's important for us to show these families our love and concern and show them that we haven't forgotten them. Any one of us could've been somebody on that plane, and it's a

(Continued on page 20)

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Artists & Music

RCA Ready For Wild Orchid To Blossom On Upcoming Set

BY LARRY FLICK

NEW YORK—With its first single, "At Night I Pray," rapidly racking up radio airplay and sales action, RCA's trio Wild Orchid is well on the road to establishing a solid new presence for mainstream-trend pop acts.

Six weeks after its Aug. 27 release, the dramatic power ballad has sold



WILD ORCHID

8,700 copies, according to SoundScan, and is getting played on 112 radio stations across the U.S. It advances No. 72 on the Hot 100 Singles chart this week.

"Our timing for this record could not have been more fortunate," says Butch Waugh, senior VP of promotion (U.S.) at RCA. "We came with it at a time when top 40 mainstream programmers are looking for their own artists that they don't have to share with other formats."

Erik Bradley, music director at WBEB (10-60) Chicago, agrees, adding that Wild Orchid is a pop act in the true sense of the genre, which is so refreshing. "It's always great to have a record that can be broken by first by a pop station."

Actually, radio jumped on the single before the label even had a chance to lens a music video. Marcus Nispel is currently putting the finishing touches to the clip, a mood piece that was shot in Central Park during a recent spate of torrential rainstorms in New York. It is expected to ship to MTV, VH1, and other outlets before the end of October.

In marketing Wild Orchid and its eponymous album, which goes to retail on Oct. 15, RCA is directly targeting teenage audiences by pursuing non-traditional venues in addition to music shops. "We're giving away samplers at high schools and will be selling the album in clothing boutiques," says "It's ironic," says VP of artist development and marketing (U.S.) at the label. "We want to make 14- to 24-year-old girls aware of the act and let them see that Wild Orchid are a part of the same culture. When they see these younger girls singing the songs, they'll see that the act is attractive and will want to identify with them."

Wild Orchid is adding to its visibility with a radio promotional tour that will have the act guesting on morning and afternoon shows through mid-November. "It's a great chance to let the girls speak for themselves and showed how utterly charming and talented they are," says Suratt, noting that many of the interviews will be peppered with a cappella performances of "At Night I Pray."

(Continued on page 30)

Apocalyptica Strings Metallica Along

Mercury's Finnish Cellists Pay Homage To Rock Favorites

BY JEFF CLARK-MEADS

LONDON—For all its achievements, Finland has failed to make a global impact with its humor. On a worldwide scale, Finnish funnymen rank somewhere between British baseball players and Senegalese sumo wrestlers.

It is ironic, then, that the debut album by four Finnish classical cellists—all trained by the prestigious Sibelius Academy in Helsinki—is being regarded as something of a joke. Perhaps it is because it consists entirely of Metallica songs.

However, the humor of Apocalyptica's "Plays Metallica By Four Cellos" lasts only as long as the initial hearing.

The Zen Garden/Mercury album, which opens with Metallica anthems "Enter Sandman" and "Master of Puppets," is fierce, intense, and indeed, arrestingly heavy.

"Our music is not meant to be a joke," says Apocalyptica founder Eicca Toppinen. "We are serious about these songs."

APOCALYPTICA

Toppinen, who handled the arrangements and notation as Metallica's glowering grandeur was transposed from grinding metal guitar to sounds a cello is probably not supposed to make, met the other band members—Max Liisa, Antero Manninen, and Paavo Lotjonen—at the Sibelius Academy.

Each has played with a number of classical orchestras, but, Toppinen says, "the thing that drew us together was our love of metal. We wanted to see how metal would work classically, and I especially wanted to try Metallica songs, as they've been a favorite of mine for more than 10

years." Apocalyptica was formed in 1993 and played a handful of acoustic shows in clubs before mounting its first amplified show at a metal club in Helsinki earlier this year.

The man who is now the band's manager, Kari Hunningen, was in the audience and approached the band afterward. Says Toppinen, "It wasn't our idea to record the Metallica songs [we were playing] initially. Kari saw us and thought it was a good idea. We, the band, weren't sure that anyone would be interested."

Hunningen, who was a staffer at BMG Finland before forming his Zen Garden label, says, "When I saw them playing loud, despite an awful sound system, I could see that it really worked, and that's when the idea came to me."

"Metallica has released so many good songs," he adds. "I got together with [Apocalyptica], and we listed 20 of their songs and reduced it down to see what would work."

(Continued on page 10)

Morissette Ties Houston's Record in September Certs

BY CHRIS MORRIS

LOS ANGELES—Look out Whitney, here comes Alanis.

With the September certification of Alanis Morissette's "Jagged Little Pill" (Mercury/Rosetta/Warner Bros.) by the Recording Industry Assn. of America (RIAA) for sales of 12 million, the Canadian vocalist's U.S. bow pulls into a dead heat with Whitney Houston's eponymous 1985 Ariola debut as the all-time best-selling album by a female vocalist.

Those albums are also now tied for fourth place, along with Meat Loaf's 1977 Cleveland International bow, "Bat Out of Hell," on the list of best-selling debut sets. In that category, those records trail "Boston" (15 million), Hootie & the Blowfish's

"Cracked Rear View" (14 million), and Guns N' Roses' "Appetite For Destruction" (13 million).

Adding to a glittering month for female vocalists, Shania Twain's Mercury Nashville album "The Woman In Me" was certified for sales of 8 million, passing Patsy Cline's "Greatest Hits" (MCA, 7 million) to become the best-selling album by a female country singer.

Making their first mark as million sellers in September were Christian rock group Jars Of Clay (Silvertone), rapper Nas (Columbia), alternative

rock band 311 (Capricorn), dance/R&B unit La Bouche (RCA), and the late jazz pianist Vince Guaraldi (Fantasy).

Signing on in the gold-album category were rap groups Crucial Conflict (Pallas/Universal) and Quad City D's (Big Beat), R&B love man Maxwell (Columbia), Canadian thrash junk Arden (A&M), rappers Master P (No Limit/Priority) and Jay-Z (Roc-A-Fella/Priority).

Welsh pop singer Donna Lewis (Atlantic), hard rock unit Stabbing Westward (Columbia), Latin artist Marco Antonio Solis (Fonovisa), blues guitarist Kenny Wayne Shepherd

(Giant), Celtic singer Loreena McKennitt (Warner Bros.), and Guadalupe "Macarena" Mania has brought Los Del Rio's single near the top of the all-time best-selling singles list. Certified for sales of 3 million units last month, the RCA single is now tied with Bryan Adams' "Everything I Do I Do It For You." Elvis Presley's "Hound Dog" and Coolio Featuring L.V.'s "Gangsta's Paradise" in the No. 2 slot. The top all-time singles, tied at 4 million, are Houston's "I Will Always Love You," Tag Team's "Whoomp! (There It Is)," and USA For Africa's "We Are the World."

Oldies-but-goodies by Paul Revere & the Raiders, the Staple Singers, and Jean Knight joined R. Kelly's latest in the tally of million-selling singles last month.

(Continued on page 21)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Catania is promoted to head of promotion for Geffen Records in Los Angeles. He was national promotion director.

Windham Hill/High Street Records in Beverly Hills, Calif., names Faite Raphael VP of strategic marketing and Sue Collyne VP of finance. They were, respectively, VP of product management and direct-response marketing at Rhino and finance manager for BMG Video.

Sig Stigworth is appointed director of international marketing for Atlantic Records in New York. He was associate director of international marketing for Motown Records.

Sig Stigworth is named director of product management for Virgin Records in Los Angeles. He was VP of international marketing and production for U.S. Records.

Career Records in Nashville promotes Denise Nichols to senior director of national promotion. She was



CATANIA

RAPHAEL

director of national promotion. Parrish Johnson is named VP of promotion at Death Row Records in Beverly Hills. He was Southeastern regional promotions representative for Interscope Records.

Liz Morentin is named national director of publicity for A&M Records in Los Angeles. She was associate director of press and artist relations for Elektra Records.

Natalie Freedman is named Northeast regional sales representative for Eclipse Music Group in Cherry Hill, N.J. She was the Philadelphia sales



COLLYNS

HAPWIN

representative for PolyGram Group Distribution.

PUBLISHING. Greg Riggle is promoted to VP of writer/publisher relations at SESAC in Nashville. He was director of writer/publisher relations.

The media licensing department of BMI in New York promotes Michael O'Neill to assistant VP of media licensing. Dan Spears is senior director of regional sales and marketing. Scott Andrews to senior director of national and group accounts in Nashville, Eric Lilly to senior director of national and



SIGWORTH

NICHOLS

RIGGLE

group accounts, and Kathi Wiedow to director of per program and administration. They were, respectively, senior director of media licensing; senior director, Eastern division; regional director; senior director, Western division; and manager of TV per program.

Nancy Murray is appointed educational sales manager at Carl Fischer in New York. She was manager of national and international sales for ECS Publishing.

RELATED FILMS. VH1 in New York names Bill Brand VP of programming



RIGGLE

O'NEILL

and production and Tom Cavallaro VP of Eastern regional sales. They were, respectively, news director at WPXI-TV Providence, R.I., and VP of advertising sales for MTV Networks in Detroit.

Metropolitan Entertainment Group. New York promotes Bridget Nolan to director of artist management and names Julie Steeg associate director of artist management. They were, respectively, associate director of artist management and an associate director with Side One Entertainment.

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DARNED IF I DON'T / DAMNED IF I DO!
Lynn Dillon
Fannie Dunn
Acuff-Rose Music, Inc.
Showbizby Music
Sony/ATV Tree

DON'T STOP
Chick Rains
Tom Shapiro
Diamond-Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree

FALL IN LOVE
Buddy Brock
Kenny Chesney
Acuff-Rose Music, Inc.

THE FIRST STEP
Doug Cider
Hamstein Cumberland Music
Lazy Kato Music

FOR A CHANGE
John Scott Sherrill
Al Over Town Music
New Wolf Music
Sony/ATV Tree

GIVE ME ONE MORE SHOT
Taddy Spang
Randy Worsh
Ronnie R. Hayes
Maypop Music
Route Six Music

GONNA GET A LIFE
Jimmy Wayne
Marty Nice Music

HALFWAY DOWN
Jim Lauderdale
Laudersongs
Mighty Nice Music

THE HEART IS A LONELY HUNTER
Ed Hill
New Haven Music

I CAN LOVE YOU LIKE THAT
Steve Williams
Diamond-Kimball
Diamond Out

I DON'T KNOW MY OWN STRENGTH
Rick Bowles
Robert Byrne
EMI-Blackwood Music, Inc.
Maypop Music
Tenth Hole Music
Berkley Music

I DON'T BELIEVE IN GOODBYE
Kurtis Clark
Curb/ATV Music, Inc.

I LET HER LIE
Tim Johnson
Big Giant Music
Mr. Vet Music
Larkin Dakota Music

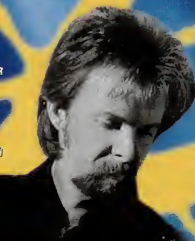
I THINK ABOUT IT ALL THE TIME
Billy Livsey
Loving Music, Inc.

I WANNA GO TOO FAR
Lynn Dean
Kurt Erbschlag
Careers-BMG Music Publishing, Inc.
Kurt Erbschlag
Don Layton Songs
Jesse Music, Inc.

I WANT MY GOODBYE BACK
Dave Berg
Dave Berg
Doug Johnson
August Wind Music
Dave Berg Music
Hamstein Cumberland Music
Los Angeles Music Co.
Sydney Ethel Music

I'LL NEVER FORGIVE MY HEART
Dean Dillon
Janette Olson
Ronnie Dunn
Acuff-Rose Music, Inc.
Showbizby Music
Sony/ATV Tree

I'M STILL DANCIN' WITH YOU
Wade Hayes
Chick Rains
Sony/ATV Tree



RONNIE DUNN



TOM SHAPIRO

IF I WERE YOU
John Hobbs
Careers-BMG Music Publishing, Inc.

IF THE WORLD HAD A FRONT PORCH
Paul Nelson
Sony/ATV Tree
Tritone Music

IF YOU'RE NOT IN IT FOR LOVE
I'M OUTTA HERE
Shania Twain
Loon Echo, Inc.

KEEPER OF THE STARS
Dickey Lee
Danny Mayo
Karen Staley
Murrah Music Corporation
New Haven Music
Pa Time Music, Inc.
Sixteen Stars Music
Songs of PolyGram International, Inc.

LIFE GETS AWAY
Clint Black
Hayden Nicholas
Thom Schuyler
Epiphany Music
Epiphany Music
EMI-Blackwood Music, Inc.

LIFE GOES ON
Keith Phillips
Thom Schuyler
Breaker Maker Music, Inc.
Careers-BMG Music Publishing, Inc.
Cardinal Music, Inc.
Nicking Bird Music, Inc.
Thornhawk Music

LIPSTICK PROMISES
Tia Sillers
Tom Collins Music Corporation

LITTLE HOUSES
Skip Ewing
Acuff-Rose Music, Inc.

LITTLE MISS HONKY TONK
Ronnie Dunn
Showbizby Music
Sony/ATV Tree

LOOK WHAT FOLLOWED ME HOME
David Ball
Tommy Park
EMI-Blackwood Music, Inc.
Forrest Hills Music, Inc.
Montcrest Music

MIL VIDA LOCA (MY CRAZY LIFE)
Pam Miller
Careers-BMG Music Publishing, Inc.
Sony/ATV Tree

MY KIND OF GIRL
Monty Powell
Careers-BMG Music Publishing, Inc.

NIGHT IS FALLIN' IN MY HEART
Dennis Linde
EMI-Blackwood Music, Inc.

**NOBODY'S GONNA RAIN
ON MY PARADE**
Brad Parker
Will Rambeau
Longitude Music Co.
Reynolds Publishing Corporation
Rio Zen Music

SONY/ATV TREE

PUBLISHER OF THE YEAR

MOST PERFORMED SONG OF THE YEAR

(Robert J. Burton Award)

I CAN LOVE YOU LIKE THAT

Publisher:
Diamond Cuts

STEVE DIAMOND

NOT ON YOUR LOVE
Troy Martin
Troy Martin
Reese Wilson
Baby Face Music
Warstein Cumberland Music
Warstein-Tamela Publishing Corp.
OLD ENOUGH TO KNOW BETTER
Vince Hayes
Quincy Jones
Sony/ATV Tree

ONE BOY ONE GIRL

Shayne Smith
Mark Alan Springer
EMI-Blackwood Music, Inc.
Mark Alan Springer Music

REBECCA LYNN

EMP Ewing
Southwest Music, Inc.

REFIED DREAMS

Jim Foster
Mark Petersen
Milhouse Music
Zomba Songs, Inc.

SAFE IN THE ARMS OF LOVE

Pat Bunch
Marjorie Kennedy
Tom Ross
Portland Music, Inc.
Vince Hayes
Lester Lloyd Music
Zomba Music

SHOULD'VE ASKED HER FASTER

Al Anderson
Bob DiPiero
J. K. Kirtch
American Made Music
Al Anderson

Little Big Town Music
Mighty Nice Music

SO HELP ME GIRL

Howard Perden
Toda Music
Songwriters Ink Music

SOLD THE GRUNDY COUNTY AUCTION INCIDENT

Rob Royce
Rob Royce Music

SOMEONE ELSE'S STAR

Skip Ewing
Acuff-Rose Music, Inc.

SOMEWHERE IN THE VICINITY OF THE HEART

Billie Bountie
Ensign Music Corporation
Hidden Planet Music

SONG FOR THE LIFE

Rodney Jewell
Jolly Chicks Music

STANDING ON THE EDGE OF GOODBYE

John Berry
Stewart Harris
Edisto Sound International
Kicking Bird Music, Inc.
Sony/ATV Tree

STAY FOREVER

Hal Ketchum
Foreshadow Songs, Inc.
Hecktone Music

SUMMER'S COMIN'

Clint Black
Hayden Nicholas
Blackened Music

TELL ME I WAS DREAMING

Bob Brown
Travis Tritt
Brass City Publishing
Travis Tritt Publishing

TEXAS TORNADO

Bobby Braddock
Sony/ATV Tree

THAT AIN'T MY TRUCK

Rich Harris
Tom Shapiro
Quincy Jones
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree
Tom Shapiro Music

THAT'S AS CLOSE AS

I'LL GET TO LOVING YOU

Paul J. Peterson
Jimmie Lee Robinson
International Record & Video Music
McNamee Music

THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)

Chuck Cannon
Taste Auction Music
Wacissa River Music, Inc.

THAT'S JUST ABOUT RIGHT

Jeff Black
Warner-Tamela Publishing Corp.

THEY'RE PLAYIN' OUR SONG

Bob DiPiero
American Made Music
Little Big Town Music

THINKIN' ABOUT YOU

Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Tom Shapiro Music

THIS IS ME

Thom McHugh
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Kicking Bird Music, Inc.
Mike Curb Music
Thomahawk Music

THIS IS ME MISSING YOU

James House
Monty Powell
Resaca Beach Publishing
Sony/ATV Tree
Warner-Tamela Publishing Corp.

TILL YOU LOVE ME

Bob DiPiero
American Made Music
Little Big Town Music



JENNIFER KIMBALL

WHAT I MEANT TO SAY

Don Cook
Sam Hagin
Don Cook Music
Kat's Rainbow Music
Sony/ATV Tree

WHAT MATTERED MOST

Vince Meland
Queen's Paw Music
August Wind Music
New Hope Music Co.

WHEN YOU SAY NOTHING AT ALL

Zed Yehud
Paul Overstier
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

WHEREVER YOU GO

Clint Black
Hayden Nicholas
Blackened Music
Red Brazos Music, Inc.

WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)

Bill Anderson
Vince Gill
Benefit Music
Sony/ATV Tree

WHISKEY UNDER THE BRIDGE

Kix Brooks
Don Cook
Ronnie Dunn
Buffalo Prairie Songs
Don Cook Music
Showbizly Music
Sony/ATV Tree

YOU AIN'T MUCH FUN

Toby Keith
Carl Goff
Songs of PolyGram International, Inc.
Tokco Tunes

YOU AND ONLY YOU

Chuck Jones
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music

YOU BETTER THINK TWICE

Vince Gill
Reed Nielsen
Benefit Music
Longitude Music Co.

YOU'RE GONNA MISS ME WHEN I'M GONE

Kix Brooks
Don Cook
Ronnie Dunn
Buffalo Prairie Songs
Don Cook Music
Showbizly Music
Sony/ATV Tree

BMI

Artists & Music

Johnny Cash Courts Young Fans

American Icon Backed By Petty And Band

■ BY PAUL VERNA

NEW YORK—Rock'n'roll rebel, country outlaw, and gospel devotee, Johnny Cash has never been afraid to wear his musical influences on his black sleeves. He has carved out a permanent place in the American pop pantheon as an icon in all those genres, and—at age 64—he shows no signs of slowing down.

For his upcoming American Recording release "Unchained" (due Nov. 19), Cash hooked up with Tom Petty & the Heartbreakers, essentially using the star rockers as his backing band. Unchained also features performances by frequent collaborator and former son-in-law Marty Stuart, Red Hot Chili Peppers bassist Flea, Lindsey Buckingham, Mick Fleetwood, and percussionist Julie Fowlie.

Cash says his collaboration with Petty resulted from a long-standing mutual admiration.

"I love Tom's music," he says. "I went to one of his concerts in New York a few months ago, and he really entertained me. And it seemed like there was a mutual admiration there. When he found out I was starting a new album, he asked Rick [Rubin, president of American] if he could come by and play some of it. We hadn't even chosen musi-

cals at that time. I think Tom was the first to volunteer to play on the album, and the other guys in the Heartbreakers came down after that."

Produced by Rubin in his characteristically spare style, "Unchained" is a natural evolution from Cash's last album, "American Recordings"—a stark, guitar-and-voice recording that established Cash as a darling of the MTV generation.

A perusal of the song credits on "Unchained" reveals the depth of the Cash's musicality. Interpersed with covers of cutting-edge alternative rock tunes by Soundgarden, Beck, and Spain are such country classics as Jimmie Rodgers' "The One Rose" (which dates from 1932), the Lovin' Brothers' "Kneeling Drunkard's Plea," Hank Williams' "I've Been Everywhere," Don Gibson's "Sea of Heartbreak," and Roy Clark's "I Never Felt Better."

There are also three Cash originals on the album: a new love song with spiritual overtones and two tunes dating from his '50s Sun Records years, when



CASH

and R&B—of this enigmatic performer in that territory. "I really don't understand the American market," says the artist from his Greenwich Village flat. "And it makes it even harder being in England. I need people here to understand what I'm about, and it might come across easier if I'm here myself."

Island is releasing the album to coincide with its Nov. 18 U.K. appearance (on Island's 4th & 5th [w/imp] imprint); college radio will be serviced with the record Nov. 4, with the single "Christiansand" to follow later in the month. That single precedes the album in the U.K. on Oct. 31 and will include a remix by Elvis Costello, his first ever. Barker says that this was done as a "bitter deal" after he remixed a track from Costello's current album, "All This Upstream Beauty."

In the U.K., Petty broke into the vibrant Bristol scene of the turn of the '90s, joining rappers Fresh 4 at the age

(Continued on next page)

he Elvis Presley, Carl Perkins, and Jerry Lee Lewis out his life's fame, Memphis diskery. His music is published by Songs of Cash Inc. through Bug Music and is administered by ASCAP.

Other covers on "Unchained" include Petty's "Southern Accents" and the Jude Johnstone-penned title track, which Cash says articulates the feeling he had making the album.

"We were so totally free, there was nothing binding us in the recording of this album," says Cash. "We had no major problems from anybody for any reason, and when we all got together it was like the song flowed freely from all of the musicians through me and I"

(Continued on page 21)



Spooned. Members of MCA act Sugarspoon take a break after an L.A. club appearance to support the band's self-titled debut. Shown from left, are the band's attorney, Gary Greenberg; Robin Godfrey-Cash, senior VP EMI Music Publishing; Mark Henry, band member; Bob Raylow, band manager; Paul Sizemore and Kent Bradley, band members; Angelo Hamlin, national director of promotion, MCA; Jeff McDonald, band member; Abbey Konowich, executive VP, MCA; Susan Greenwood, national director of rock promotion, MCA; and David Fleishman, VP of album promotion, MCA.

VH1's 'Storytellers' Goes Country; Beach Boys Tribute Seeks Label

STUFF: VH1's excellent "Storytellers" series, which features singers and songwriters explaining the creative process in their own words as well as performing their personal favorites, turns country later this fall when it tapes episodes with Garth Brooks and Lyle Lovett. Previous installments, featuring such acts as the Black Crowes, Sting, the Roots, and Elvis Costello, have been rock-based... Although Sheryl Crow's first album for A&M, recorded in the early '90s, was never released because she felt it was too slick, a number of artists have recorded songs she wrote for the scotchtopped project. "All Kids Of People," a peppy call for tolerance, appears on Tina Turner's new *Janet*—oops, I mean *Virgin*—album and serves as the first single from contemporary Christian singer Susan Ashton's forthcoming "A Distant Call."

In looking new, Boyz II Men have signed with William Morris Agency. Jimmie Dale Gilmore, LL Cool J, and Meat Loaf go to ICM... "Bruce Springsteen: Blood Brothers," a documentary that chronicles the recording of the new songs on Springsteen's 1995 greatest-hits package, was released by Columbia Music Video Oct. 1. It was originally shown on the Disney Channel... Restless Records has signed the Radnor Bros. and Chopper One... Zero Hour has signed Notwist... Trisha Yearwood, Sheila E., Maura O'Connell, and Trish Brown have recorded radio spots for a breast cancer awareness campaign sponsored by the U.S. Postal Service... Los Angeles-based Erika Records has released a CD and gorgeous picture disc called "Windows Of The Soul," which contains a never-before-released, seven-minute 1956 interview with Elvis Presley produced by Little Rock, AR, DJ Ray Green, as well as excerpts from a 1956 Presley concert and Green's story behind the interview. Erika will release the entire concert next year.

PET SOUNDS: The producers of a live tribute to the Beach Boys' seminal "Pet Sounds" and "Friends" albums are looking for a label to release highlights of the show, recorded at Los Angeles' El Rey Theater Sept. 13, including versions of "You Still Believe In Me" by Matthew Sweet, "Sleep Walk" by P.D. Starkey, and "Busy Doin' Nothin'" by Cindy Lee Berryhill.

Produced by Wild Honey Productions principals Paul Rock, Andrew Sandoval, and David Jenkins, the event benefited Sweet Relief, a fund that provides financial aid to musicians who have catastrophic medical needs. Rock says that he is still obtaining clearances from the artists involved but that he'd like to do an album,

to benefit Sweet Relief, that would feature selections from previous tributes staged by Wild Honey to the Kinks, the Everly Brothers, the Hollies, Pete Townshend, the Byrds, and the Beach Boys' Brian Wilson.

HELPING OTHERS: Caroline Records will release "In Defense Of Animals Volume 2" Oct. 28. The first volume, which came out on Restless Records three years ago, sold around 23,000 copies, according to SoundScan. Participants this time around include Elastic, White Zombie, Björk, Belly, Moby, P.J. Harvey, Mike Watt, the Orb, and the Beastie Boys. Similar to the last collection, the new project is a combination of new tracks and previously unreleased tracks... Lightyear Entertainment, which is distributed by WEA, will release "Friends For Life," an album to benefit Save the Children and Songwriters

and Artists for the Earth, Oct. 16. Among the artists contributing previously released tracks are Boyz II Men, Al Jarreau and Brenda Russell, Lee Loebo, Wynonna, Tuck & Patti, and Richard Marx. Two original tracks, formed by vocal group Catch V and by Lorie Morgan with her brother Marty, are also included.

FLY BY: A little more than eight years ago, I flew to Austin, Texas, to interview for a job at local newspaper The Austin American Statesman. My seatmate volunteered that he was a singer/songwriter on his way back from an interview with a label in Nashville and said that I should remember his name, because he was going to make it big one day. His name is Darden Smith, and since then, he has recorded for a number of labels, including Chrysalis, for which he's made a great record with Bob Hewerdine, "Evidence," a number of years ago. After a stint at Columbia, he's back with a fine new album on Pump Records, "Deep Fantastic Blue." Pump has also signed and released two favorite artists, Peter Himmelmann. Both are represented on "Recommended Daily Allowance," a new Pump compilation that features tracks from the nine albums released by the New York label during its first year.

ON THE ROAD: Nil Lars is opening for Los Lobos throughout the fall on a large club tour... Steve Earle, Don Henley, and Bob Dylan are scheduled to begin a month-long theater tour in late November that will concentrate on the East Coast... Bob Mould is on a theater tour throughout the fall. Accompanying him is bassist Andrew Dugan.

Island's Tricky Vies For U.S. Exposure Via New Set, Tour

■ BY PAUL SEXTON

LONDON—Tricky by the name, enigmatic by reputation, and mercurial on record, Island Records' modern music alchemist has taken a U.S. address to further his career statewide.

Tricky, a native of Knowle West,

Bristol, in the west of England and formidably successful in his home country, has adopted a New York home for "at least another nine months," he says, better to understand the American market and to actively promote his second album.

"Pre-Millennium Tension" will be released in the U.S. Nov. 19, as Island continues its efforts to break the ambient music—influenced by rap, rock,



TRICKY

and R&B—of this enigmatic performer in that territory. "I really don't understand the American market," says the artist from his Greenwich Village flat. "And it makes it even harder being in England. I need people here to understand what I'm about, and it might come across easier if I'm here myself."

Island is releasing the album to coincide with its Nov. 18 U.K. appearance (on Island's 4th & 5th [w/imp] imprint); college radio will be serviced with the record Nov. 4, with the single "Christiansand" to follow later in the month. That single precedes the album in the U.K. on Oct. 31 and will include a remix by Elvis Costello, his first ever. Barker says that this was done as a "bitter deal" after he remixed a track from Costello's current album, "All This Upstream Beauty."

In the U.K., Tricky broke into the vibrant Bristol scene of the turn of the '90s, joining rappers Fresh 4 at the age

(Continued on next page)

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Ian Anderson

The Who, King Among Acts On Legacy's New 'Vaults' Live Series

BY JIM BESSMAN

NEW YORK—Legacy Recordings, which has a catalog/release division, is launching a series of previously unavailable recordings culled from the Columbia and Epic label archives.

Titled "Live From The Vaults," the series shows the fall with three titles: "Message To Love: The Isle Of Wight Festival 1970," Carole King's "Live At Carnegie Hall—June 18, 1971," and the Who's "Live At The Isle Of Wight Festival 1970." Subsequent titles will feature concerts from Janis Joplin, Santana, Cheap Trick, and others.

The two-disc "Message To Love: The Isle Of Wight Festival 1970" contains 23 concert performances from the upcoming movie that documents the so-called "British Woodstock" and features Free, Jethro Tull, Leonard Cohen, Jimi Hendrix, Ten Years After, Kris Kristofferson, Joni Mitchell, Emerson, Lake & Palmer;

the Doors; the Who; Tiny Tim; Taste (with Rory Gallagher); Joan Baez; the Moody Blues; Donovan; Family; John Sebastian; Miles Davis; Great Awakenings; and Bob Dylan.

King's "Live At Carnegie Hall—June 18, 1971" presents the artist, who was with Ode Records at the time, in concert and includes material from her first solo album, "Writer," and her landmark "Tapestry." James Taylor, for whom King played piano on his 1969 album "Sweet Baby James," joined King on "You've Got A Friend," his hit that she wrote. The track was issued in 1994 on Legacy's two-disc Carole King & Nat King Cole's "The Ode Collection," but that is the only cut previously available. The concert also featured King and Taylor's eight-minute duet medley of "Will You Love Me Tomorrow," "Some Kind Of Wonderful," and "Up On The Roof," and was so successful that King became the first pop/rock artist to play New York's Lincoln Center.

The third release from "Live From The Vaults" is the Who's "Live At The Isle Of Wight Festival, 1970," which includes the only live version of "Tommy" by the original members to be issued by a major label. An abbreviated, 40-minute version of the rock opera forms the centerpiece of the two-disc set, which totals 30 songs and includes the tunes the band had just issued on its "Live At Leeds" set, along with "Water," which has never been released.

Each of the Oct. 29 titles features extensive liner notes and is distinguished on the cover by a "Live From The Vaults" torn-ticket logo bearing the dates of the specific concert

recordings.

According to Legacy VP of marketing and product development Jeff Jones, the series' launch will be followed in February with live product from Santana, Al Kooper and Michael Bloomfield, and Ted Nugent. Summer

with a taste of what they were like at that particular moment that a particular show represents. It's funny how many people you talk to, and they'll say something like, 'I remember Carole King's show at Carnegie Hall—please put it out!' It gives people a glimpse of that kind of time frame."

The Who's Roger Daltrey agrees. "We did a good show that night; everybody seems to say it was great," he recalls of the band's Isle of Wight gig. "The band gets louder and louder and louder—like all Who shows—in where the vocals cease to become 'singing,' but that doesn't really matter, because that's what great rock'n'roll is: a burn out and a head of sweat, with a lot of energy and optimism—something magical that modern recording techniques seem to have lost."

Daltrey notes the concert's "interesting" set list, singling out its inclusion of the unreleased "Water," as well as the "really good rendition of 'Young Man Blues,' a song that 'we always thought summed up the feeling of being a young person in those days.' The 1970 Isle of Wight Festival, he adds, was "in some ways a kind of parting of the ways. It was the end of the late-'60s hippie thing, the last of the big festivals. I remember sitting around the campfire sharing a bottle of Southern Comfort with Jim Morrison and so many old friends who unfortunately died shortly after."

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ISLAND'S TRICKY VIES FOR U.S. EXPOSURE

(Continued from preceding page)

of 18 and gaining kudos from his work as the dance floor pioneer Massive Attack. As a soloist, he burst forth in March 1995, when his debut set, "Maximagine," hit the charts, going on to sell more than 200,000 copies as his cutting-edge musical experimentation became a sales phenomenon without the aid of a major hit single.

"That was very positive," says Tricky. "I got a top three album [in England] with no radio play—it's wicked. It does show young kids that some people don't want to go and do photo shoots with lipstick. I think it's a time for bedroom DJs."

The album was as celebrated critically as it was commercially: It was voted record of the year in New Musical Express and Melody Maker and secured a nomination for the 1996 Mercury Music Prize. SoundScan reports U.S. sales for "Maximagine" at 73,000 units.

Tricky's next move was a deliberate detour from his unlikely mainstream status. In April, he reappeared in the U.K. under the nom de disque Neneh Cherry, whose self-titled album on his Durban Poison label included guest appearances by Neneh Cherry, Björk, Alison Moyet, and Terry Hall.

The album was released by Island in the U.S. via the Independent Label Systems network in August, with SoundScan reporting sales of 10,000 units. The ubiquitous Tricky is also in the American marketplace via "Tricky Presents Grass Roots," a five-song EP on Payday, distributed by London.

The new sampled on "Maximagine," including Shakespeare's Sister, Janak

Hayes, and the Smashing Pumpkins, demonstrates the wide musical palette from which Tricky draws (his own music is published by Island). "Pre-Millennium Tension," recorded in Ocho Rios, Jamaica, is a similarly wide-ranging soundscape. "It's not any kind of format," says the artist. "It's not R&B or rock—it's all mixed up. It's not black, it's not white, it's very mutant. Rock, blues, hip-hop... there's even punk tunes on the album."

With "Pre-Millennium Tension," as with "Maximagine," the impressive tally of column inches covering Tricky will make the press campaign a major factor for Island U.S., according to director of marketing Adam Pollock. "The press did it for us—they told us what kind of a record we had." Cover stories on Tricky are running in the current issues of Odysey, Raygun, and Detour, with substantial features due in Spin and Rolling Stone.

"We're doing a lot of lesser advertising [for 'Pre-Millennium Tension'] using generic black-and-white ads with a number of different slogans," says Pollock. "There'll be a lot of college newspaper advertising on the day of release. We're going to start off for 50,000 [copies shipped in the U.S.], and I think we should shoot for 250,000 in total."

The label will have the benefit of a U.S. tour by Tricky early in 1997, following European dates this autumn. Pollock notes that the artist's last two tours, one supporting labelmate PJ. Harvey and the other solo, were of great benefit to "Maximagine."

Paul Langton, Island (U.S.) associate director of alternative radio, says that beyond college play, Tricky's best shot at modern rock exposure will come via commercial specialty shows, "and from there into daytime rotation." He cites WFNX Boston, KITS San Francisco, and WENZ Cleveland as likely supporters: "The kind of cutting-edge stations that aren't worried about coastlines or consultants."

WFNX music director Laurie Gail says the station has given Tricky "a little bit" of airplay thus far. "There's definitely a big buzz about him," she adds, "and it's definitely a press-led thing. The airplay we've given him so far has

really been in specialty programming," Langton concludes that breaking Tricky at radio is "like working PJ. Harvey—you can go to people and say, 'This is three inches thick of press.' That's how we broke Tracy Bonham in America. The press was so huge, any resistance was broken down."

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The Frogs, *Stomped EP* in stores November

MERCURY

Artists & Music

CAPITOL'S DEANA CARTER SEEKS COUNTRY HEAT

(Continued from page 5)

Impact artist with a Pacesetter distinction when "Did I Shave My Legs This Time?" broke into the top 100 of *The Billboard* 200 at No. 88 for the week ending Saturday (5). This week, the album is No. 74 with a bullet, having sold more than 41,000 copies, according to SoundScan.

Carter's album spent only two weeks on the Heatseekers chart, debuting at No. 19 the week ending Sept. 21 and moving to No. 4 the following week.

But she says he has been somewhat taken aback by Carter's rapid chart ascent, John Rose, VP of sales at Capitol Nashville, says the label had no idea of things to come from sales of the album's first single, "Strawberry Wine," which was released Aug. 6.

The single has sold 50,000 units, according to SoundScan, as No. 35 on the Hot Country Singles & Tracks chart this week.

Rose says that Capitol originally hoped to ship 45,000 units of the album but upped it to 80,000 due to positive feedback.

Bolstering anticipation was the "hot shot" rotation of the videoclip for

"Strawberry Wine" at Country Music Television.

Carter suspects that the unique arrangement of the song, as well as its thematic universality—a reflection on a brief but passionate first love—have fueled interest in the album.

"It's a combination of that common ground and also the fact that it's different kind of song," she says. "It's a waltz, but it's also reminiscent of [Linda] Ronstadt-era '70s rock 'n' roll."

Indeed, Carter's not-country sound pervades the album, coloring it with a pop brush at times but never distracting from the deep-rooted Nashville sounds instilled in the artist by her father, well-respected session guitarist Fred Carter Jr.

Skip Young, senior music buyer at the 110-store, Amarillo, Texas-based Nashville Sounds, says he sees this diversity bodes well for sales of the album.

Young says that as of Oct. 1, Curb recording artist LeAnn Rimes had out-sold Carter by 30 units with her "Blue" album but that Carter is coming on strong.

"LeAnn has that Patsy Cline get-in-

your-face style, but [Carter] is laid-back and more poppy," says Young. "It gives her a bigger audience to go to."

Also integral in the marketing of the album, says Rose, was research, in-house sales, and publicity assistance provided by Carter's management company, the Left Bank Organization.

The company, which signed Carter as its first country artist, now also boasts superstar Clint Black on a roster that also includes artists as diverse as John Mellencamp, the Cranberries, and Richard Marx.

Allen Kovic, CEO of Left Bank, says that the company was able to supplement Capitol's efforts via its Strategic Music Research call-out program, which compiles 10,000 consumer profiles on a quarterly basis.

"When we approach television and radio programmers and retailers, we're able to use this information to make a strong argument about why an artist will work for them," says Kovic.

Rose, who notes that there were several diverse regions in which the artist made early inroads, says that traditional point-of-purchase materials, as well as the album's limited-edition 3D

cover art, built exposure at retail and helped in gaining positioning at key tastemaker indie stores nationwide.

Early on, Capitol also kept record stores, mass merchants, retail, and distributors abreast of the album's widespread success with a series of one-sheets.

While the success of her album has been rapid, Carter's rise comes after several delays of the set's release and a false start with the intended release of "I've Loved Enough To Know" as the first single (Billboard, July 27).

"I knew that 'Strawberry Wine' was the better song, so I'm glad that that was the final decision," says Carter.

Though Carter has made few live appearances, Capitol Nashville has showcased her at several events for retail and radio.

Says country KKCO Lafayette, La., PD Renee Revett, "I've never seen a more effervescent woman. She's intelligent but earthy, and she really

warmed up what was a pretty hostile crowd."

Carter, who performed as part of the Wal-Mart Across America retail tour during the summer, will play the Farm Aid show Saturday (12), followed by opening dates for Blackhawk Capital in the process of confirming dates on television programs, including "Late Show With David Letterman" and "Good Morning America."

The artist, who is booked by Creative Artists Agency, will continue working press and radio, paying special attention to local opportunities.

Rose says the label will address the artist's younger audience, which has been integral to the album's sales, by organizing high school press conferences at which Carter will field questions from journalism students.

"We have our foothold," says Rose, "and people are helping out by spreading the word about how good this album is."

BOYS CHOIR REMEMBERS TWA VICTIMS

(Continued from page 13)

very sobering thought," he says.

Most of the initial 1,500-copy pressing will go to the relatives of those who perished on the flight. The remaining copies will be used for promotional purposes and to fulfill requests already received by the choir as the result of its past performances of the song.

Plans are to run a larger pressing toward the end of the month, and McCants hopes to secure the participation of an independent label to aid in promotion and distribution. There is a strong interest in the single in the Mountview, Pa., area, where 21 of the victims were from, and McCants expects to focus distribution in the Northeast.

Once production expenses have been met, proceeds from the single will go to a fund set up for the families of those killed in the crash, according to McCants.

Pomona, Calif.-based manufacturer Optimax Disc has waived some of its fees, and such corporations as Cushman & Wakefield and Falcon Jet have donated tickets, but the choir is still about \$5,000 in debt for the project, McCants says.

McCants will officially announce the single's release following the choir's performance at a ceremony hosted by Mayor Rudolph Giuliani at City Hall

here. The occasion, scheduled for Oct. 16, will honor the rescue workers and volunteers who served in the aftermath of the crash.

In 1994, the choir released the single "Message To Michael," a show of support for basketball star Michael Jordan following the death of his father; it was distributed by Independent National Distributors Inc. (INDI). Jim Kelley, a buyer for INDI, says the single did well in areas, but it was self-released and suffered from lack of promotion.

Executives at INDI have not yet heard the recording of "Without Wings," but Kelley expressed interest in helping the choir hook up with a

label. "If they get a label experienced in promotion to radio and retail, it might do something," Kelley says.

The New York Boys Choir was founded in 1978 and has performed at the White House, the United Nations, and the Martin Luther King Jr. Center in Atlanta.

The choir's television credits include performing "Gangsta's Paradise" with Coolio on the David Letterman and Conan O'Brien shows and at the 1995 Billboard Music Awards with guests that included Stevie Wonder.

The song was written by choir producer Alvin Fields in recognition of pioneering black aviators, such as the Tuskegee Alirmen.

RCA READY FOR WILD ORCHID TO BLOSSOM

(Continued from page 14)

Beyond the radio track, Surratt says, the label is eyeing the possibility of mounting a series of showcases in several key cities later this year.

Musically, the Los Angeles-based trio's intention is to go beyond the typical "girl group" parameters by honing its songwriting chops as well as its harmonizing skills. The three young women—Stacy Ferguson, Stefanie Ridel, and Renee Sandstrom—had

already been working together for six years and earned a publishing deal with Sony Music before winning the attention of Ron Fair, RCA's senior VP of A&R (U.S.), who served as executive producer of the album.

Their wide range of stylistic influences is displayed on the album as they comfortably cruise from the funk-infused "Supernatural" to the soulful ballad "I Won't Play The Fool Anymore," with pit stops along the way for the house-infused "Talk To Me" and the gospel-charged "The River."

"It was important to us that we have the opportunity to show our versatility as vocalists and songwriters," says Ferguson. The set is bolstered by a team of producers that includes David Frank of the System, Junior Vasquez, Carl Sturken, Evan Rogers, and Bobby Sandstrom, which contributed to the album's diverse sound.

"We purposely asked to work with a lot of different people on the album," says Sandstrom. "We believed that it would make for an album that would hold the attention of people and not get boring after a while."

amusement business® TOP 100 CONCERT DISCS					
ARTIST(S)	Venue	Debut	Gross Total (thru)	Attendance (thru)	Promoter
TRINA TURNER	Flamingo Las Vegas, Vegas	Aug. 25, 27-29, Sept. 1	\$7,722,590 \$81,983,390 thru \$2.00	74,250 on seats	On the Run
OLGA ESTEFAN	Wynn Arena, Miami	Sept. 20, 21	\$1,425,839 \$6,627.56	41,883 thru seats	Fantasma Prods.
GEORGE STRAIN TERRY CLARK	America West Arena, Phoenix	Sept. 27-28	\$500,472 \$1.00	41,828 thru seats	Vanell Enterprises
JAMMY RUFFET & THE CRIME FIGHTER BAND	Coca-Cola Stadium, Anaheim, Calif.	Sept. 18, 19	\$438,598 \$1,024,920 thru	38,418 thru seats	MCA Concerts
DAVID BROOKS	Holliba Movie Centre, Halifax, Nova Scotia	Sept. 12	\$389,616 (\$1,595,598 Canada) \$5.22	38,392 thru seats	MCA Concerts Canada
CHUCKING POMPONS GRANT LEE BUFFALO	Madison Square Garden, New York	Sept. 17-18	\$718,820 \$27.90	28,294 thru seats	Delamare/Other Enterprises
JAMMY RUFFET & THE CRIME FIGHTER BAND MICHAEL CHAMBER	South Park Meadows, Austin, Texas	Sept. 21	\$584,456 \$45,935,922	25,500 seated	PVCC Concerts
USS	Charlotte Coliseum, Charlotte, N.C.	Sept. 27	\$481,638 \$40,523.50	19,360 seated	CBC Concerts
SANTANA STEFAN LEBERT	Creek Theatre, Los Angeles	Sept. 25-26	\$389,395 \$24,124,725 thru \$19.75	18,128 thru seats	Redburne Organization
JAMES TAYLOR	Universal Amphitheatre, Universal City, Calif.	Sept. 17-19	\$480,132 \$45,935,922	18,131 thru seats	MCA Concerts

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JOHNNY CASH COURTS YOUNG FANS

(Continued from page 18)

sing became a part of me. We were all in soulful love."

Cash says he was originally reluctant to cut Soundgarden's "Rusty Cage." However, when he heard the arrangement, he and Rubin and the Heartbreakers drummed up, he was convinced that he could make the song his own.

"When Rick first played it for me, I said no," recalls Cash. "I said, 'It's not for me, it's not my kind of thing.' But then they had the arrangement all put down to show me how I could do it, and it really worked. It starts off like a bluesy thing, and I said, 'This is my cup of tea. I love this!'"

Cash's version of "Rusty Cage" will be serviced as a promotional CD to alternative, triple-A, rock, college, and roots-music radio outlets, according to American Recordings GM Mark Didia. Through a special arrangement with A&M Records, the CD single—which

will ship Oct. 22—will be backed with Soundgarden's version of "Rusty Cage," from its 1991 album "Badmotorfinger."

Prior to sending the track to radio, American sent cassette samplers of the album's rock-oriented covers—"Rusty Cage," "Southern Accents," "Buck's Rowboat," and alternative rock act Spain's "Spiritual"—to the same outlets in order to generate excitement for "Unchained."

"The audience really felt it when he performed it live," says Geiger. "Everybody got chills."

While "American Recordings" offered little radio potential because of its minimalist sound, "Unchained" has airplay possibilities thanks to its alter-

native rock covers.

Rubin says, "Considering how far we were able to get with the last record—which was a far less commercial album than this one in that it was a solo acoustic album—I think this one could go much further. There's a whole new direction we could go, hopefully starting with the fans we gained with the last album."

Rita Houston, music director at Fordham University's WFUV New York, says, "This album is tremendous. One of the things that's so cool about it is the range. If a lot of other people tried to do this, it wouldn't come off, but he makes it make sense. Only Johnny Cash could open an album with a Beck tune and four songs later be doing a country standard."

Houston says she is inclined to program two tracks from "Unchained":

Beverly Hills, Calif. third.

Alice In Chains, "Unplugged," Columbia, his fourth.

Silk, "Silk," Elektra, his second.

Stabbing Westward, "Wither Ellipse Band + Peel," Columbia, its first.

Vince Guaraldi, "A Charlie Brown Christmas," Fantasy, his first.

Credence Clearwater Revival, "More Credence Gold," Fantasy, its 12th.

Credence Clearwater Revival, "Hot Stix," Fantasy, its 13th.

Credence Clearwater Revival, "Rollin' On The River," Fantasy, its 14th.

Marco Antonio Soler, "En Pienso Vuelvo," Columbia, his first.

Kenny Wayne Shepherd, "Ledbetter Heights," Giant, his first.

A Tribe Called Quest, "Beats, Rhymes & Life," Jive, his fourth.

Isaac Hayes, "Shaft" (soundtrack), Stax, his sixth.

Loorena McKennitt, "The Mask And Mirror," Warner Bros., his first.

Multi-Platinum Singles
Jenn Knight, "Mr. Big Stuff," Stax, her first.

Los Del Rio, "Macarena," RCA, their first.

PLATINUM SINGLES
R. Kelly, "I Can't Sleep," Jive, his third.

Paul Revere & The Raiders, "Indian Reservation," Columbia, their first.

Staple Singers, "Respect Yourself," Stax, their first.

Jenn Knight, "Mr. Big Stuff," Stax, her first.

GOLD SINGLES
R. Kelly, "I Can't Sleep," Jive, his fifth.

Eric Clapton, "Change The World," Reprise, his fourth.

Outkast, "Elevators," LaFace, its second.

Staple Singers, "Respect Yourself," Stax, their third.

Jenn Knight, "Mr. Big Stuff," Stax, her first.

Rufus Thomas, "Walking The Dog," Stax, his third.

Carla Thomas, "Baby," Stax, her first.

Isaac Hayes, "Theme From Shaft," Stax, his first.

Booker T. & The MG's, "Soul Limbo," Stax, their third.

Booker T. & The MG's, "Time Is Tight," Stax, their fourth.

Assistance in preparing this article was provided by Gina von Driel.

either "Rowboat" or "Rusty Cage" and one of the straighter country tunes. She adds that the under-30 audience who responded to "American Recordings" and has been highly visible at Cash's recent shows will probably embrace "Unchained."

Because of the heavy country orientation of "Unchained," American's Warner Bros. Nashville affiliate will service the album to country radio. Geiger hopes the country audience will respond to "Unchained" more than it did to "American Recordings," which he admits did not catch fire among country fans.

Another market American hopes to tap is Europe, which accounted for a healthy percentage of the approximately 370,000 units of "American Recordings" sold worldwide. (In the U.S., the album has sold 209,000 units, according to SoundScan.)

Rubin says, "John has always been looked at as an American legend, and that carries a lot of weight in the rest of the world. I think this record is good enough that I'll warrant the attention of the whole world."

Following U.S. dates that will take him through the end of 1996, Cash and his longtime band will tour Europe in January and February 1997. They will return to the U.S. for spring dates, according to Geiger, who says the label is trying to put together a number tour with Cash and another high-

profile artist. Cash is booked by the Agency for the Performing Arts.

"John's biggest forms of promotion are touring, television, and press," says Geiger, noting that press response to "American Recordings" was phenomenal and that early interest in "Unchained" is also high.

Cash will also receive exposure from a Dec. 8 performance for President Clinton and first lady Hillary Clinton at Washington, D.C.'s Kennedy Center for the Performing Arts, which will honor him—along with actor Jack Lemmon, playwright Edward Albee, jazz musician Benny Carter, and dancer Maria Tallchief—for lifetime contributions to American culture.

While "American Recordings" had a videoclip of the track "Delia's Gone" with a high-profile appearance by supermodel Kate Moss, the video for "Rusty Cage" will be a comparatively understated clip based on recording-session footage of Cash and the Heartbreakers. Didia says the clip will be serviced "to anyone that will play it."

Cash considers "Unchained" the second of a loose trilogy of recordings that he and Rubin mapped out when Cash signed to the label in 1993.

"Rick and I are talking about a gospel record, much along the lines of 'American Recordings,'" says Cash. "But we have some other ideas as well of gospel songs that have come along with more modern lyrics."

MORISSETTE TIES HOUSTON'S RECORD IN SEPTEMBER CERTS

(Continued from page 18)

month. Seven S&P classics by the Staples, King, Rufus Thomas, his daughter Carla, Isaac Hayes, and Booker T. & the MG's went gold last month.

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Alania Morissette, "Jagged Little Pill," Maverick, 12 million, RCA, 11 million.

Kenny G, "Breathless," Arista, 11 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 8 million.

Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 7 million.

Various artists, soundtrack, "Waiting To Exhale," Arista, 7 million.

Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 6 million.

Cranberries, "No Need to Argue," Island, 6 million.

2 Pac, "All Eyes On Me," Death Row/Interscope, 6 million.

Fugees, "The Score," Ruffhouse/Columbia, 5 million.

Alabama, "The Closer You Get," RCA Nashville, 5 million.

Credence Clearwater Revival, "Chronicle," Fantasy, 4 million.

Vince Gill, "I Still Believe In You," MCA, 4 million.

Natalie Merchant, "Tigerlily," Elektra, 3 million.

George Strait, "Greatest Hits Volume II," MCA, 3 million.

Credence Clearwater Revival, "Credence Gold," Fantasy, 2 million.

George Strait, "Ocean Front Property," MCA, 2 million.

Vince Gill, "When I Call Your Name," MCA, 2 million.

L.L. Cool J., "Mr. Smith," Def Jam/PolyGram, 2 million.

Nas, "It Was Written," Columbia, 2 million.

Toni Braxton, "Secrets," LaFace, 2 million.

PLATINUM ALBUMS

Jars Of Clay, "Jars Of Clay," Silverton, their first.

Nas, "It Was Written," Columbia, his first.

Collin Raye, "I Think About You," Epic Nashville, his first.

Chalk Walker, "Hypnotize The Moon," Giant, his first.

Heavy D. & The B-Boys, "Nuttin' But Love," Updown, their third.

311, "311," Capricorn, its first.

Bela B. McEntire, "Merry Christmas To You," MCA, her 11th.

Various artists, soundtrack, "8 Seconds," MCA.

George Strait, "#2," MCA, his 14th.

George Strait, "Holding My Own," MCA, his 16th.

George Strait, "Merry Christmas To You," MCA, his 16th.

George Strait, "Something Special," MCA, his 17th.

George Strait, "Ten Strait Hits," RCA, his 18th.

Alabama, "In Pictures," RCA, its 17th.

Al B. Sure!, "Sweet Dreams," RCA, its first.

S.W.U., "New Beginning," RCA, its second.

Alice In Chains, "Unplugged," Columbia, its fourth.

Alabama, "Cheap Seats," RCA, its 17th.

Credence Clearwater Revival, "The Creedence Clearwater Revival," Fantasy, its ninth.

Neville Mariner, "Amadeus" (soundtrack), Fantasy, his first.

Vince Guaraldi, "A Charlie Brown Christmas," Fantasy, his first.

Quincy Jones, "Q's Jook Joint," Quest, his fourth.

Adam Sandler, "What The Hell Happened To Me?," Warner Bros., his second.

Blues Traveler, "Live From The Fall," A&M, its fifth.

Bryan White, "Between Now And Forever," Elektra, his second.

Crucial Conflict, "The Final Tie," Palms/Universal, its first.

Nas, "It Was Written," Columbia, his first.

Good City Drivers, "Get On Up And Dance," Big Beat, their first.

Various artists, soundtrack, "Phonomenon," Reprise.

Dianna Vreese, "I'm A Girl," MCA, her first.

Maxwell, "Maxwell's Urban Hang Suite," Columbia, its first.

Jann Arden, "Living Under June," A&M, her first.

Dianna Vreese, "Ice Cream Man," No Limit/Priority, his first.

Jay-Z, "Reasonable Doubt," Roc-A-Fella/Priority, his first.

Diana Lewis, "Now In A Minute," Atlantic, her first.

Various artists, "So So Def Albums," So So Def/Columbia.

Jim Reeves, "The Legendary Jim

THE WHO, KING ON LEGACY'S 'VAULTS' SERIES

(Continued from page 19)

Bonnie Morrison, musicians who have died since playing the festival include Hendrix, Free's guitarist Paul Kossoff, Family's bassist Ric Grech, Gallagher, Davis, and the Who's Keith Moon.

CBS Records, notes Jones, recorded and has rights to the entire concert, which was staged Aug. 26-30, 1970, at the Astor Farm on the west end of the tiny island off England's south coast, and was the last of three rock festivals there, drawing an estimated 500,000 people.

Up to this point, we've never been able to release it," says Jones, citing difficulties in securing the proper clearances. In the Who's case, he says, Legacy worked with Castle Communications, which released the Isle of Wight and Who titles alone within North America. Castle is now being handled by Legacy.

The concert, Jones adds, comes to Legacy by way of its association with Lou Adler, Ode's president.

Legacy is now set to market its "Live From The Vaults" line "very aggressively" in the near and possible at retail, says Jones. The effort will involve limited targeted consumer advertising, classic rock radio promotions in conjunction with the Columbia Legacy promotion staffers, and a page within Sony Music's World Wide Web site on the Internet. Additionally Legacy is working with the Who's office in marketing the band's live albums and its current U.S. Quadrophonic tour dates.

"They'll sign posters and albums for radio giveaways," says Jones. "We'll also work with Ticketmaster in conjunction with the tour dates to buy tickets the record when people call to speak to them." He adds that fulfillment of similar demand credit-card sales of the album

with the concert ticket purchase will be held until the retail street date.

Regarding the "Message To Love: Isle Of Wight Festival 1970" package, Jones says that screenings of the companion film are being set up for press, radio, and the retail. Legacy will co-promote with the film distributor when the movie opens theatrically in December, he adds. The home video of the companion film is out in March on Sony Music Video.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK LIST RECORDS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSOURCE®	TITLE
			OCTOBER 12, 1996		
			LABEL & NUMBER/DISTRIBUTOR LINKS (GUSTAVS LIST PRICE OR EQUIVALENT FOR CASSETTES)		
1	1	16	PAUL BRANDY RE-REISSUE 461331/WARNER BROS. (D) 59.95 (S) 5.99	★ ★ ★ NO. 1 ★ ★ ★	CALM BEFORE THE STORM
2	2	7	EELS DISCONTINUED 52003/GEFFEN (D) 19.98 (S) 15.99		BEAUTIFUL FREAK
3	3	2	CAKE CAPRICORN 52526/GEFFEN (D) 19.98 (S) 15.99		FASHION NUGGET
4	—	1	DEPENDENTS ERYA-H 56481/ (D) 59.94 (S) 9.99		EVERYTHING SUCKS
5	6	6	FIONA APPLE CLEAN SLATE 4774/IMPACT (D) 59.95 (S) 9.99		TIDAL
6	5	2	BUNNY KILLER VIBRANT 1461/TVT (D) 59.95 (S) 9.99		MY EXPERIENCE
7	6	11	KENNY CHESNEY JUNA 6650/ATLANTIC (D) 59.95 (S) 9.99		ME AND YOU
8	6	6	REPUBLICA DISCONTINUED 64999/ATLANTIC (D) 59.95 (S) 9.99		REPUBLICA
9	15	6	RUN LOVIN' CRIMINALS AMI 35703 (D) 59.95 (S) 9.99		COME FIND YOURSELF
10	14	14	JAMES BOMANY EPIC 6708 (D) 59.95 (S) 9.99		WHIT I LIVE TO DO
11	15	17	ENRIQUE IGLESIAS FOWHIS 0506 (D) 59.95 (S) 9.99		ENRIQUE IGLESIAS
12	10	10	TRACE ADKINS CAPITOL NASHVILLE 73722 (D) 59.95 (S) 9.99		DREAMIN' OUT LOUD
13	6	7	THE BRAXTONS ATLANTIC 82875/ATLANTIC (D) 59.95 (S) 9.99		SO MANY WAYS
14	15	25	JO DEE MESSINA CURB 7760/ATLANTIC (D) 59.95 (S) 9.99		JO DEE MESSINA
15	15	2	3-2 RAPA-LA-TOPIANO THREE 42062/VERMONT (D) 59.95 (S) 9.99		THE WICKED BUDDAH ABY
16	15	6	ANN NESBY PERSPECTIVE 51002/20AM (D) 59.95 (S) 9.99		I'M HERE FOR YOU
17	15	33	RICOCHEAT CAPRICORN 47223 (D) 59.95 (S) 9.99		RICOCHEAT
18	15	1	AKYINTELE 200 11142/VOLCANO (D) 59.95 (S) 9.99		PUT IT IN YOUR MOUTH (EP)
19	15	8	CLEDUS "T" JUDD ARISTA 8 2325 (D) 59.95 (S) 9.99		I STOLE THIS RECORD
20	15	6	DAVE KOZ CAPITOL 32798 (D) 59.95 (S) 9.99		OFF THE BEATEN PATH
21	—	6	MERRIL BAINBRIDGE UNIVERSAL 53019 (D) 59.95 (S) 9.99		THE GARDEN
22	16	17	DONELL JOHNS 46426/VARNEY (D) 59.95 (S) 9.99		MY HEART
23	15	9	DEFTEPONES MCA 66045/WARNER BROS. (D) 59.95 (S) 9.99		ADRENALINE
24	14	3	FACE TO FACE ALMA 51060 (D) 59.95 (S) 9.99		FACE TO FACE
25	32	3	GEGGY TAY LUKAS 80P 46133/WARNER BROS. (D) 59.95 (S) 9.99		SACRED COIN

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Natural indicates vinyl LP is available. □ Albums with the greatest sales gain. © 1996, Billboard/PSI Communications.

26	27	1	JOHNN JENSEN (D) 59.95 (S) 9.99	THE MESSAGE
27	—	14	ASHIMA REDMAN WARNER BROS. 46338 (D) 59.95 (S) 9.99	FREEDOM IN THE GROOVE
28	31	20	KENNY LATTIMORE CAPRICORN 61725 (D) 59.95 (S) 9.99	KENNY LATTIMORE
29	—	4	AMANDA MARSHALL EPIC 67562 (D) 59.95 (S) 9.99	AMANDA MARSHALL
30	26	31	KENNY WAYNE SHEPHERD DONT 24213/WARNER BROS. (D) 59.95 (S) 9.99	LEDBETTER HEIGHTS
31	27	15	REBECCA ST. JAMES FOREMOST 2514 (D) 59.95 (S) 9.99	GOOD
32	28	9	MISTA LUTHERY 61912/DEB (D) 59.95 (S) 9.99	MISTA
33	17	2	THE CARDIGANS MERCURY 55317 (D) 59.95 (S) 9.99	FIRST BAND ON THE MOON
34	26	27	GOLDFINGER SUB POP 370P (D) 59.95 (S) 9.99	GOLDFINGER
35	33	9	PETER WHITE CAPRICORN 67720 (D) 59.95 (S) 9.99	C-IVAN OF DREAMS
36	—	1	ARCHERS OF LOAF ALMA/ARISTA 61595/VEVO (D) 59.95 (S) 9.99	ALL THE NATIONS / JOURNALS
37	—	1	GARY ALLAN DECCA 11482/DECCA (D) 59.95 (S) 9.99	USED HEART FOR SALE
38	—	1	KEB' MO' ONYX 67331/GEFFEN (D) 59.95 (S) 9.99	JUST LIKE YOU
39	43	3	THE CL H&M 62420 (D) 59.95 (S) 9.99	AS GOOD AS DEAD
40	34	6	SEADON SUB POP 370P (D) 59.95 (S) 9.99	HURRAY
41	31	6	A + KEVIN 3000 UNIVERSAL (D) 59.95 (S) 9.99	THE LITCH-KY KEY
42	31	5	LIS CLAYPOOL AND THE HOLY KAMMERS INTERSCOPE 10068 (D) 59.95 (S) 9.99	HIGHWALL WITH THE DEVIL
43	29	3	BLAKE FLECK AND THE FLECKTONES WARNER BROS. 46247 (D) 59.95 (S) 9.99	LIVE ART
44	26	15	PRR WID 515005/NARROW (D) 59.95 (S) 9.99	THEM
45	18	17	THIRD DAY REUNION 16203/ARISTA (D) 59.95 (S) 9.99	THIRD DAY
46	42	17	REHIT AXINS DECCA 1342/ARISTA (D) 59.95 (S) 9.99	SOMEBODY NEW
47	64	2	LOS MISSIOS AMI 53048/ALMA (D) 59.95 (S) 9.99	JUNTOS PARA SIEMPRE
48	—	1	BR5-49 ARISTA 13016 (D) 59.95 (S) 9.99	BR5-49
49	—	61	JIM BRICKMAN WINDHAM HILL 11164 (D) 59.95 (S) 9.99	NOT BY HEART
50	42	23	THE CORIKS 1434/ALMA 526716 (D) 59.95 (S) 9.99	FORGIVEN, NOT FORGOTTEN

POPULAR PRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

THAT'S RICH: With a proven fan base, impressive sales record, and endorsement of visible side projects, it's safe to assume that rapper Richie Rich's debut album for Def Jam, "Seasoned Veterans," will



Que Animales. Former members of popular Latin rock act Caillanes have regrouped and recruited others to become Jaguares. The act's BMG Latin debut, "El Equilibrio De Los Jaguares," features guest performances by Floci Jimenez, Billy Preston, and Paulinho Da Costa. The Sept. 16 release is produced by Ed Cherney and Don Wax, who also took a turn directing the act's first clip, for the single "Overs." De Los Carros' Jaguares, which recently sold out two shows in Mexico City's 10,000-seat National Auditorium, will perform in New York on Thursday (10) and in Los Angeles on Saturday (12).

soon be making waves on the Heatseekers chart. With little promotion and

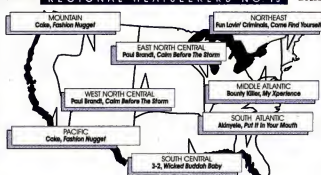
no major backing, the Bay Area rapper's "Half Thang" on Shad 8090 debuted and peaked at No. 57 on the Top R&B Albums chart Feb. 24. It spent eight weeks on that chart and reached No. 6 on the Pacific Regional Roundup. Def Jam hopes to expand on that underground success with the Oct. 22 release of "Seasoned Veterans." The label began prepping key markets this summer by servicing local video shows with a "Half Thang" teaser aimed at refreshing viewers' awareness of the artist. A video for the track "Let's Ride" from the new album was serviced Aug. 26. Meanwhile, Rich has added to the project's visibility by contributing a cover of Tony Toni Toné's groove track "Pillows" to the platinum "Natty Professor" soundtrack.

Def Jam is leaving no promotional stone unturned, taking to the streets Tuesday (8) for a grass-roots campaign that includes poster, sticker, and cassette-single giveaways, along with a promo tour at retail, club, and community events in major markets nationwide. The album's first single, "Do G's," hits radio Oct. 14.



Saturday (12), and an in-store set at the Tower Records in Manhattan's East Village Oct. 15. WFN Boston and WEDGE Providence, R.I., are early in the trenches with the album's lively, bagpipe-inflected, sung-and-spoken title track.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Paul Brandt Cain Before The Storm	1. Alkyne Put It In Your Mouth
2. Ann Nesby I'm Here For You	2. Beauty Kelly My Experience
3. David Jones My Heart	3. Cade Larson Project
4. Ann Nesby I'm Here For You	4. Ann Nesby I'm Here For You
5. 2-Wicked Backyard	5. Kenny Chesney All About You
6. Duggie Back Sacred Circle	6. Paul Brandt Cain Before The Storm
7. James Braxton A Little Live To Do	7. Cade Larson Project
8. Breaker Breaker	8. Ann Nesby I'm Here For You
9. Breaker Breaker	9. Kenny Chesney All About You
10. Laval All Good As Dead	10. The Brothers So Many Ways

Don't Tread On Them. "Green Suede Shoes," Black 47's debut album for Tim/Rare Records/Mercury, bows Oct. 15. In support of the release, the sextet will play several East Coast dates, including two stops at Paddy Reilly's in New York on Friday (11) and Saturday (12), and an in-store set at the Tower Records in Manhattan's East Village Oct. 15. WFN Boston and WEDGE Providence, R.I., are early in the trenches with the album's lively, bagpipe-inflected, sung-and-spoken title track.

SECOND COMINGS: After being dropped from Geffen months before its planned 1995 release, Battery Acid has finally released its debut set.

The band, which comprises former members of Los Angeles posters Mary's Danish, released "Rita" in early September on its Ashante Records label through indie distributor Nat.

The first single, "Sunday Dress," is representative of the act's aggressive sound and has received play at public radio station KCRW Los Angeles and modern rock stations KRYM Eugene, Ore., and KRRR Salt Lake City. Battery Acid will play miscellaneous L.A.-area dates through October, followed by a formal West Coast tour later this fall.

Meanwhile, Side 1 Dummy released 22 Jacks' "Uncle Bob" Sept. 24. The band features former members of Wax, Adolescents, Face To Face, and No Use For A Name. 22 Jacks open for the Descendents Oct. 14 at the Whiskey in West Hollywood, Calif.

ROADWORK: Nickel Back act Sukia opens for Beck during three West Coast dates Thursday (10) through Saturday (12).

Act's album "Contacto Especial Con El Terror Són" was produced by the Dust Brothers and Jerry Finn and will be released this month.

NETWORK: Restless has been previewing the new



Rising Tide. After a 2½-year hiatus, Hershey, Pa.-based foursome the Ocean Blue returns on Tuesday (8) with the Mercury release "See The Ocean Blue." The single "Whenever You're Around" was serviced to modern rock and radio stations Oct. 1 and is receiving early support from KTCL Denver, WGA Harrisburg, Pa., KXPR Salt Lake City, WDET Woodstock, N.Y., and Westerly, N.Y. Guitarist/keyboardsist Oed Rornde, who previously toured with the act, has joined it permanently.

Golden Palominos album, "Dead Inside," on the Internet. Until its release Tuesday (8), consumers can check out the band at (<http://www.sonicnet.com>).



Titans In Action. "Family Matters" actor Darius McCrary stands with friends following his debut performance at the Atlas Bar & Grill in Los Angeles. Pictured, from left, are Columbia vocalist Kenny Latimore, actor Alfonso Ribeiro, McCrary, and actor Jaleel White.

Deja Gruv Has A 'Jonz' For Faith Singer Appears On Group's Kedar Debut

■ BY J.R. REYNOLDS

LOS ANGELES—"You're Not Around," the debut single by Kedar Entertainment/Universal R&B duo Deja Gruv, was built on the strength of the act's creative writing, crisp production, hearty vocals—and a little Faith.

Scheduled for domestic retail release Nov. 19, "You're Not Around" features guest rhymers Rakim, along with vocalists Faith Lee, who co-wrote the single in addition to singing on it.

A longtime friend of Deja Gruv's Lee, Faith wrote a total of four songs

on "Luv Jonz," the act's debut set, which is scheduled for release in January. "She was the first writer that we worked with," says Lee, who produced the single. "She was the one who wrote the songs for the demo that got us our deal."



DEJA GRUV

In addition to singing on "You're Not Around," Evans also wrote and performed on "Let Me Be The One," a duet she sings with Deja Gruv lead vocalist Chuck Gicomele. "It's only right that we have her on the album since she's been there for both of us since day one," says Gicomele, who sang on Evans' Bad Boy album.

Lee, who hails from Jamaica, N.Y., says the most challenging element of constructing "Luv Jonz" was finding the right concept for what the group represents creatively.

"We've put together a project that offers quality, mainstream R&B," Lee says. "We're not trying to follow the stereotypical sounds that you're hearing on the radio today."

In addition to Lee's production talents, "Luv Jonz" was produced by Joe, Chico DeBarge, Silky, and Tony Tren-datt.

Deja Gruv's songs are published through Zomba and Tents of Kedar Music.

"We were interested in making each

song on the project have single potential," says Syracuse, N.Y., native Gicomele. "So what we ended up with is a complete album—one that people can easily listen to from beginning to end."

Kedar Entertainment president/CEO Kedar Massenburg, who is also senior VP of A&R at Universal, expects Deja Gruv to be well received by consumers. "There aren't many successful R&B male duos around," he says. "Since they're not a solo act or a four-man group, they fit right in between."

The executive credits the act's creative skills as much as its group concept. "They're a power R&B duo; Chuck is the crooner with his powerful lead vocals, while Ike has those solid production talents—it's perfect match."

The label is taking a front-end approach to marketing "Luv Jonz." "We want to familiarize consumers with the group so that they'll already know about the group when the album is released," says Massenburg.

On Tuesday (8), the video for the first single was serviced to all local and regional R&B-oriented shows, as well as BET and the Box. The clip will also be serviced to MTV as awareness of the group builds.

In mid-October, the label will begin a sticker campaign and service a cassette sampler featuring snippets of "Luv Jonz" that will go to college mix shows, barbershops, retailers, and other centers of influence.

Advertising spots are scheduled to run on the Box and BET beginning in early November. About the same time, retailers will be serviced with teasers, posters, and a promotional cassette single.

Universal sales VP Mark Offenbach says, "We'll be flooding indie stores with information and promotional items regarding the group. One-stop catalogs will include announcements

(Continued on page 27)

Deniece Williams Crosses Over; StepSun's Stephney Lectures Harvard

SONGBIRD'S RETURN: Vocalist Deniece Williams has crossed back from the realm of gospel and recorded "Love Solves It All," her first secular output in more than five years.

"Love Solves It All," which was released and distributed domestically Sept. 3 through Los Angeles-based P.A.R., features three singles: "Why You Wanna Do Me" and "The Last Time" were serviced to R&B stations, while "Great Is Thy Faithfulness" was issued to gospel formats.

The set was released internationally through Upstage Records.

Both of the R&B songs are reminiscent of the artist's heyday, when "Let's Hear It For The Boy" from the "Footloose" soundtrack earned her a Grammy nomination. The single, her best seller, was No. 1 for three weeks on the Hot R&B Singles chart in 1984.

The labels have serviced a video for "Why You Wanna Do Me," directed by Cathy Irby.

Williams will appear as part of a multi-artist old-school concert Friday (11), Oct. 13 at L.A.'s Universal Amphitheatre, along with Blondstone, One Way, Barbara Mason, and the DeFonics.

EACH ONE TEACH ONE: StepSun CEO Bill Stephney is making a difference by lecturing at the Harvard School of Public Health in Cambridge, Mass., concerning rap and its role in modern society. The oration, on Wednesday (9), is part of a continuing series of lectures on the media and health and is sponsored by the "Squash It" Campaign to Prevent Youth Violence. The audience for the lecture is graduate students, faculty, and staff from the school.

DADDY ROAST: Bad Boy president/CEO Sean "Puffy" Combs will be the guest of honor at the fourth annual Rap Roast, scheduled for Nov. 14 at the Puck Building in New York. The semi-formal dinner will help raise funds for Daddy's House—Social Programs Inc., a nonprofit agency. Daddy's House was created to design and implement various social and community programs for kids in the New York area. Among those scheduled to roast Puffy Daddy are label execs Clive Davis, Sylvia Rhone, Andre Harrell, Jermaine Dupri, and Eddie "F" Farrell; activist Sister Souljah; and Daddy's House executive director T.K. Kirkland.

WANNA BE DOWN? From Thursday (10) through Oct. 14, hip-hopers from across the country will con-

verge on South Beach's Shore Club Hotel in Miami for the fourth annual How Can I Be Down? conference. According to organizers, more than 4,000 people attended the conference last year. (I didn't even know there were 4,000 people working in the R&B music business.)

Motown president/CEO Andre Harrell is the confab's honorary chairman.

VIBIN': Former Rap Pages editor Sheena Lester has been named Vibe magazine's music editor. She replaces Daniel Smith, who has enrolled in a college fellowship at Northwestern University in Chicago. Upon completion of her nine-month fellowship, Smith will return to Vibe in a senior editorial post.

Speaking of Vibe, the magazine is organizing a concert tour in association with telecommunications outfit MCI. Dubbed the 1-800-COLLECT/Vibe Campus Jam, the college tour runs Sept. 30-Nov. 15, making two-day stops at 10 historically black colleges.

Acts scheduled to perform at selected shows include Whodini, Kimo Watson, Born In August, Tracey Lee, Donell Jones, Mona Lisa, Dru Hill, and Keith Murrey.

Each event will feature daytime product exhibitions, complete with giveaways by various sponsors, and interactive opportunities for students. Sponsors include African Pride, Domino's pizza, Ford Motor Co., and Gillette. The concert will be held the evening of the second day.

Di Craze will spin records for attendees during the day.

MORE MUSIC: Discovery/Warner Bros. artist Doc Powell's "Laid Back" is itself's discovery. Featured on the set, which was released in April, are Stanley Clarke, Sheila E., Gerald Albright, Boney James, Marcus Miller, Najee, Patrice Rushen, Kirk Wackham, Arnold McCuller, Bobby Lytle, and Lynne Fiddmont-Lindsey.

"You Won't Be Alone," the album's current single, features the vocal talents of Fiddmont-Lindsey and McCuller.

Bad Records' latest offerings, "Hip Strut" by Pop City and "Urbanator II" by Urbanator are a pair of winning discs.

"Hip Strut" seamlessly fuses hip-hop with jazz and features among its cast of players David McMurtry, G.L. Smooth, Lord Jamar, and S.T.C. man. The project was created and produced by Milan Simich and serves up compositions penned (Continued on page 27)



by J.R. Reynolds



Golden Hays. Pallas/Universal rap act Crucial Conflict receives gold-certification plaques from label executives for its debut set, The First Turn. Pictured standing, from left, are Pallas co-CEO Roy Higgins, Universal president Daniel Glass, Universal black music president Jean Kimmie, Universal sales VP Mark Offenbach, Crucial Conflict manager Shory Capone, group members Wildstyle and Goodhair, Pallas co-CEO Pat S. Freedy, and Universal A&R director Dino Davis. Pictured kneeling, from left, are MCA Entertainment Group senior VP Jocelyn Gilstrap-Cooper and group members Never and Kilo.

UPCOMING

Billboard



**CAPITOL STUDIOS
40TH ANNIVERSARY**

Issue Date: Nov. 2

Ad Close: Oct. 8

An integral part of the history of its mothership, Capitol Recording Studios celebrates 40 years of hit-making sessions and era-defining records. Billboard's November 2nd issue salutes the studio with an in-depth look at its founding development and its ongoing activities. Other features will include an up-to-the-minute report on the studio's various technological resources, interviews with veteran engineers about the memorable artists and sessions, and a report on Capitol's mastering operations.

Contact:
Robin Friedman
213-525-2302



NETHERLANDS

Issue Date: Nov. 2

Ad Close: Oct. 8

With its flourishing domestic repertoire, growing commercial radio sector, and winning efforts at fighting piracy, the Netherlands is the European region to keep your eyes on. Billboard's November 2nd issue features coverage of the territory's pop radio market including changes at commercial and state-run outlets and their impact on the record business. We'll also highlight the hot new artists to watch for and their support teams of managers, agents, music publishers and label-mates.

Contact:
Christine Chinetti
44-171-323-6686



PRODUCERS/AES

Issue Date: Nov. 9

Ad Close: Oct. 15

With bonus distribution at the AES show, Billboard's highly visible November 9th issue spotlights Producers and AES. Billboard's Paul Verna will lead a roundtable discussion with top producers in various genres on their current projects and challenges. Other features will explore the activities of REPRO, the UK trade organization protecting producers' interests. In the UK, a profile on AES president Elizabeth Bowen, and a rundown of the creme de la creme studios continuing to sidestep the downsizing trend.

Contact:
Pat Rod Jennings
212-536-5136



WORLDWIDE DANCE

Issue Date: Nov. 16

Ad Close: Oct. 22

The November 16th issue of Billboard will keep readers dancing to the beat with our Worldwide Dance Spotlight. Billboard editor Larry Flick will report on this year's vibrant dance scenes in some of the world's hottest spots including Chicago, Orlando, Amsterdam, Italy, London and the rest of the U.K., Ibiza and Hamburg. Also featured will be photos and captions of some of today's popular international artists. Be a part of this worldwide dance celebration!

Contact:
Ken Piotrowski
212-536-5223

Reach Billboard's 200,000

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RAP

Issue Date: Nov. 23

Ad Close: Oct. 29

Billboard's annual review of rap music provides readers with an overall examination of the health and progress of this market. Our November 23 spotlight probes into the current issues facing this industry, from the selling of sex and hypermaterialism to the training and development of acts. Other features will explore touring possibilities, current artist-helmed labels and the growing importance of Chicago as a breeding ground for successful acts like Common and Do Or Dire.

Contact:

Ken Piotrowski
212-536-5223



GERMANY/SWITZERLAND/ AUSTRIA

Issue Date: Nov. 30

Ad Close: Nov. 5

Billboard's November 30 issue brings music activity shared by Germany, Switzerland and Austria to the forefront of the music industry. Our annual review provides year-to-date sales, top-selling albums and key statistics for each region. In addition, features will explore the radio landscape of these territories, including the growth of commercial outlets and their implications for music promotion. Finally, Billboard highlights the top priority acts to keep your eyes focused on during the remainder of 1996 and 1997.

Contact:

Christine Chinetti
44-171-323-6886



1997 INTERNATIONAL BUYER'S GUIDE

**Publication Date:
December 11**

Ad Close: October 9

Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video companies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buying power, so put the power of Billboard to work for you!

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LIDIA BONGUARDO

readers worldwide!

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY *SoundScan*

OCTOBER 12, 1996

[illegible]

R&B SECTION

THIS IS THEIR NIGHT: After battling for the top slot for the past two weeks, Ar Ya's "Last Night" (LaFace/Arista) pushed to No. 1 on Hot R&B Singles. The title also made the No. 1 slot on Hot R&B Singles Sales, jumping from No. 4 with a 10% unit increase over R&B Stores. "Last Night" also moves up on Hot R&B Airplay, 3-2, with more than 36 million audience impressions, an increase of 12%. A total of 84 monitored stations lent a hand to the cause, including WKMG Greensboro, N.C.; WKVW Milwaukee; KBXX Houston; and WTUQ Birmingham, Ala.

SETTING IT OFF: If the movie's first-week results paralleled those of the soundtrack, then "Set It Off" (Elektra/BEG) the New Line film that stars Queen Latifah, Jada Pinkett, Kimberly Elise, and Vivica Fox, will be a hit in theaters. On Top R&B Albums, the set enters at No. 3, earning the Hot Shot Debut. The soundtrack's stellar lineup includes En Vogue, Busta Rhymes, and Bone Thugs-N-Harmony; the lead single, "Missing You" by Brandy, Tamia, Gladys Knight, and Chaka Khan, has been a radio favorite (No. 15 on Hot R&B Singles). Other hot tracks, including "Days Of Our Lives" by Bone Thugs-N-Harmony (No. 11 on Hot R&B Airplay) and "Don't Let Go (Love)" by En Vogue, have been building steadily at radio, but retail singles are not available for either. The WEA sales team has been aggressively alerting consumers via retail campaigns that certain tracks will be available only on the album, says Richard Nash, Elektra/BEG senior VP of urban promotion and marketing. "Video sales have been incredible from early on, generating strong requests. The film hits theaters Nov. 6."

EARLY ARRIVAL: Although the official street date for Blackstreet's "No Diggity" (Interscope) was Oct. 1, consumer demand forced the single onto Hot R&B Singles a week early, at No. 7, where it earned the Hot Shot Debut. While there are far worse fate, the single would have debuted at No. 1, based on its audience impressions of more than 43 million, had it not been for the street-date violations at retail. It will likely be next week's heir to the throne. The title debuts on Hot R&B Singles Sales at No. 66 and has set a 4-week No. 1 on Hot R&B Airplay. Blackstreet's sophomore set, "Another Level," wears the No. 1 crown on Top R&B Albums for a second week.

GETTING A LIFT: With a 10% increase in audience impressions and 70 monitored stations supporting it, Montell Jordan's "Falling" (Def Jam/Mercury) rises 30-27 on Hot R&B Singles, grabbing the Greatest Gainer/Airplay trophy. The extra spins move the title 31-27 on Hot R&B Airplay, with an increase of more than 100% at R&B record stores kicks it 44-40 on Hot R&B Singles Sales. Key monitored stations include WKVW Milwaukee, KKDA Dallas, and WCXD Richmond, Va. "Music Makes Me High" by Lost Boys (Universal) spent 10 weeks on Hot R&B Airplay before a commercial single was released. In its 12th week on that chart, the song is still growing, moving 44-40 on Hot R&B Singles, the title moves 35-29, earning Greatest Gainer/Sales, thanks to a 65% unit increase at R&B record stores, while on Hot R&B Singles Sales, the boost moves it 26-18.

THE RHYTHM & THE BLUES

(Continued from page 23)

primarily in the '60s by such notables as Hank Mobley, Jackie McLean, Bud Powell, and Ahmad Jamal.

The anticipated follow-up to "Urbanator" is also a fusion dirty that combines the best of jazz, R&B, and hip-hop to render a smooth collection of head-bobbing tracks.

Both sets hit retail Oct. 15.

Artist Darryl Tookes turns in a satisfying collection of tunes on "Travels Of An Ordinary Man," released Oct. 1 on indie Phantom Power Records. Smooth compositions and thoughtful lyrics highlight this easy-listening R&B set.

Phantom is in negotiations to obtain national distribution of "Travels Of An Ordinary Man."

"The Boo-Ga-Loo Years," released by The Right Shift, gives nostalgia junkies a trip back down memory lane. The compilation covers various tracks of boo-Ga-Loo Records acts, such as Jerry's, the Sea Shells, the Soulmates, and the Mighty Lower Band.

Boo-Ga-Loo Records was a Detroit-based outfit that experienced its boom in 1966-1969, hitting in the summer of '67—the year of the Detroit riots—with Jerry's "Karate Boo-Ga-Loo," which began as a Motor Town phenomenon before exploding nationally.

DEJA GRUV

(Continued from page 23)

concerning the single in "November." Newsletter distributed by independent retail conditions will include full-page inserts regarding the date.

A fiercer promotional CD single insert will be included in 600 issues of the trade paper Urban Network that will coincide with the single's street date.

"Getting visibility for the single is important because it better positions the album when it arrives," says Offenbach.

Universal plans to send Dea Gruv, which is booked through William Morris and managed by New York-based Michael Knight, on a promotional tour of distribution branches before year-end. Massenburg is also planning a Kedar Entertainment review that includes the group and other Kedar acts for early 1997.

Hot Rap Singles..

THIS WEEK LAST WEEK 2 WEEKS AGO WEEKS ON CHART					TITLE LABEL & NUMBER/RETAILING LABEL		ARTIST	
1	2	4			BOW DOWN 10/15/96 (J&R) *****	***NO. 1***	♦ WESTSIDE CONNECTION	
2	1	1	18		DO U WANT TA I CALIFORNIA LOVE ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ 27AC FEAT. AZ AND JNO	♦ WESTSIDE CONNECTION	
3	NEW 1				SITTIN' ON TOP OF THE WORLD ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ 27AC FEAT. AZ AND JNO	♦ DR. DRE	
4	3	2	26		PO PINK ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ DO OR (FEATURING TWISTO)	♦ DR. DRE	
5	4	3	15		LOUNGIN' ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ LL COOL J	♦ LL COOL J	
6	8	—	2		MUSIC MAKES ME HIGH ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ LOST BOYZ	♦ LOST BOYZ	
7	5	7	4		WHY I GOT TO GO WITH IT (FROM "SUSSUP") ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ HARRIS & FEAR AND HONDA	♦ HARRIS & FEAR AND HONDA	
8	6	5	12		ELEVATORS (ME & YOU) ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ OUTKAST	♦ OUTKAST	
9	9	9	11		ALL I NEED ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ A+	♦ A+	
10	7	6	31		MON N' RIDE IT (THE TRAIN) ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ QUAD CITY DJS	♦ QUAD CITY DJS	
11	10	8	6		CAN'T KNOCK THE MUSTLE ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ JAY-Z FEAT. MARY J. BLIGE	♦ JAY-Z FEAT. MARY J. BLIGE	
12	11	10	10		BEHIND THE SCENES (FROM "THE SCENES") ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ KATIE MCELROY	♦ KATIE MCELROY	
13	14	12	6		WHY WE CARE IF IT COMES IT'S THE CHOO CHOO ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ SOUTHSIDE B.O.L.	♦ SOUTHSIDE B.O.L.	
14	13	15	3		NO FEAR ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ ORIGINIO GUN CLAPPAZ	♦ ORIGINIO GUN CLAPPAZ	
15	12	14	10		SHAKE A LITTLE SOMETHIN'... ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ THE 2 LIVE CREW	♦ THE 2 LIVE CREW	
16	18	11	8		DIRTY SOUTH ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ GOODIE MOB	♦ GOODIE MOB	
17	16	16	8		CIA YOU FEEL ME ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ DRU DUNE	♦ DRU DUNE	
18	NEW 1				DEJA GRUV ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ M.O.P.	♦ M.O.P.	
19	17	12	16		GETTIN' IT ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ TOO SHORT FEAT. PARLIAMENT FUNKJUELS	♦ TOO SHORT FEAT. PARLIAMENT FUNKJUELS	
20	39	13	14		PAPARAZZI ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ XZIBIT	♦ XZIBIT	
21	46	—	2		ITZSWOOWEEZ (HOT) ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ DE LA SOUL	♦ DE LA SOUL	
22	20	—	2		YAY PLAIN YASEL ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ JERU THE D.M.A.U.	♦ JERU THE D.M.A.U.	
23	21	17	14		IT'S A PARTY ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ BUSTA RHYMES FEAT. ZHANE	♦ BUSTA RHYMES FEAT. ZHANE	
24	39	29	3		RUGGED-N-RAW ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ P.M.D.	♦ P.M.D.	
25	29	20	15		CLONKSCREW ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ THE ROOTS	♦ THE ROOTS	
26	NEW 1				NO TIME ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ L.F. KIM FEAT. PUFF DADDY	♦ L.F. KIM FEAT. PUFF DADDY	
27	28	24	28		AIN'T NO NIGGADEO PRESIDENTS ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ J.M.Z. FEAT. PUFF BROWN	♦ J.M.Z. FEAT. PUFF BROWN	
28	13	12	27		PREX OF THE WEEK ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ DJ FOLD FEAT. RON JEREMY	♦ DJ FOLD FEAT. RON JEREMY	
29	24	21	22		HAT ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ CRUCIAL CONFETTI	♦ CRUCIAL CONFETTI	
30	29	25	8		JUMP ON IT ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ SIR MIX-A-LOT	♦ SIR MIX-A-LOT	
31	27	26	36		GET MONEY A ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ JUNIOR M.A.F.A. FEAT. THE NOTORIOUS B.I.G.	♦ JUNIOR M.A.F.A. FEAT. THE NOTORIOUS B.I.G.	
32	30	25	9		NO SNO ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ CHUCK D	♦ CHUCK D	
33	37	35	4		THE PHARCYDE ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ THE PHARCYDE	♦ THE PHARCYDE	
34	26	23	11		ANYTHING ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ RAS KASS	♦ RAS KASS	
35	25	27	7		ILLEGAL LIFE ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ CAPONE N-NORREGA	♦ CAPONE N-NORREGA	
36	28	30	10		NO MORE TEARS ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ MASTER P FEAT. SILK & M.O. BICK	♦ MASTER P FEAT. SILK & M.O. BICK	
37	41	31	19		HANG EM' HIGH ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ SADAT X	♦ SADAT X	
38	36	—	2		LOWER EASTSIDE ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ DELINQUENT HABITS	♦ DELINQUENT HABITS	
39	33	28	20		IT'S ALL NEW LIFE (FROM "EDDIE") ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ COOLIO	♦ COOLIO	
40	34	32	32		KEEP ON, KEEPY ON (FROM "SUNSET PARTY") ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ MC LITE FEAT. ISCAPE	♦ MC LITE FEAT. ISCAPE	
41	RE-ENTRY 4				MACK DADDY ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ DISCO AND THE CITY BOYZ	♦ DISCO AND THE CITY BOYZ	
42	29	34	12		A LIL' SOMETHIN' SOMETHIN' ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ RAPPIN' 4-TAY	♦ RAPPIN' 4-TAY	
43	RE-ENTRY 8				KNOW IT ALL ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ SAM THE BEAST	♦ SAM THE BEAST	
44	39	41	18		WHERE I'M FROM (FROM "BULLETPROOF") ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ PASSION	♦ PASSION	
45	42	—	2		MY KINDA N-GGA ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ HEATHER B. FEATURING M.O.P.	♦ HEATHER B. FEATURING M.O.P.	
46	46	28	1		UNTIL THE DAY ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ NONCHALANT	♦ NONCHALANT	
47	NEW 1				USUAL SUSPECTS ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ BIG NOYD	♦ BIG NOYD	
48	RE-ENTRY 2				DA DIP ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ FREAK NUTS	♦ FREAK NUTS	
49	46	17	2		SCARRED (FROM "EDDIE") ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ LUKE	♦ LUKE	
50	NEW 1				TRIPPIN'ZITE ♦♦♦♦♦ 10/15/96 (J&R) *****	♦ MADD HEAD	♦ MADD HEAD	

Charts with the greatest week-to-week change in audience impressions. *Records: industry association (RIAA) certification for 500,000 copies or 1 million units. **Records: industry association (RIAA) certification for 1 million units. ***Records: industry association (RIAA) certification for 2 million units. ****Records: industry association (RIAA) certification for 3 million units. *****Records: industry association (RIAA) certification for 4 million units. *Records: industry association (RIAA) certification for 5 million units. **Records: industry association (RIAA) certification for 6 million units. ***Records: industry association (RIAA) certification for 7 million units. ****Records: industry association (RIAA) certification for 8 million units. *****Records: industry association (RIAA) certification for 9 million units. *Records: industry association (RIAA) certification for 10 million units. **Records: industry association (RIAA) certification for 11 million units. ***Records: 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Hot R&B Airplay™

Compiled from a national sample of stations by **SoundScan** and **Radio Tracks** services. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross airplay, computed by cross-correlating times of airplay with **Radio Tracks** data. This chart is used in the **Hot R&B Singles** chart.

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL)
1	10	NO ORBIT	NO. 1 ★ ★ ★	38	46	UNBREAK MY HEART	TONI BRAXTON (A&M)
2	1	LAST NIGHT	LAST NIGHT (A&M)	40	38	I'M STILL WEARING YOUR NAME	ANGIE HART (A&M)
3	1	IF YOUR GIRL ONLY KNEW	IF YOUR GIRL ONLY KNEW (A&M)	40	39	ALL THE THINGS YOU WANT ME TO DO	ALL THE THINGS YOU WANT ME TO DO (A&M)
4	2	ONLY YOU	ONLY YOU (A&M)	41	44	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
5	2	YOU'RE MAKING ME HIGH	YOU'RE MAKING ME HIGH (A&M)	42	42	MUSIC MAKES ME HIGH	MUSIC MAKES ME HIGH (A&M)
6	1	WHAT KIND OF MAN WOULD I BE	WHAT KIND OF MAN WOULD I BE (A&M)	43	20	READY OR NOT	READY OR NOT (A&M)
7	4	USE YOUR HEART	USE YOUR HEART (A&M)	44	23	KNOWING ME SOFTLY	KNOWING ME SOFTLY (A&M)
8	1	THIRSTED	THIRSTED (A&M)	45	4	KNOCKS ME OFF MY FEET	KNOCKS ME OFF MY FEET (A&M)
9	1	HELL ME	HELL ME (A&M)	46	5	CHAMPAGNE	CHAMPAGNE (A&M)
10	1	ASCENSION (DON'T EVER WONDER)	ASCENSION (DON'T EVER WONDER) (A&M)	47	43	KILLING ME SOFTLY	KILLING ME SOFTLY (A&M)
11	1	DAYS OF OUR LIVES	DAYS OF OUR LIVES (A&M)	48	42	ALL I SEE	ALL I SEE (A&M)
12	1	MY BOO	MY BOO (A&M)	49	66	HOW COULD YOU	HOW COULD YOU (A&M)
13	1	YOUR SECRET LOVE	YOUR SECRET LOVE (A&M)	50	2	RAPEKISS	RAPEKISS (A&M)
14	1	I CAN'T SLEEP BAY I	I CAN'T SLEEP BAY I (A&M)	51	5	I GOT A B	I GOT A B (A&M)
15	1	THIS IS FOR THE LOVER IN YOU	THIS IS FOR THE LOVER IN YOU (A&M)	52	59	CAN'T KNOCK THE MUSTLE	CAN'T KNOCK THE MUSTLE (A&M)
16	1	NORWOOD	NORWOOD (A&M)	53	52	THE MULE (HE'S AROUND)	THE MULE (HE'S AROUND) (A&M)
17	1	HIT ME	HIT ME (A&M)	54	4	STRESSED OUT	STRESSED OUT (A&M)
18	1	THE THINGS THAT YOU DO	THE THINGS THAT YOU DO (A&M)	55	6	GOOD LOVE	GOOD LOVE (A&M)
19	1	PONY	PONY (A&M)	56	15	BAIDY LUV	BAIDY LUV (A&M)
20	1	I'M STILL IN LOVE WITH YOU	I'M STILL IN LOVE WITH YOU (A&M)	57	3	LOVER'S GROOVE	LOVER'S GROOVE (A&M)
21	1	LOUNGIN'	LOUNGIN' (A&M)	58	3	JUST THE WAY (PLAYERS PLAY)	JUST THE WAY (PLAYERS PLAY) (A&M)
22	1	SPIN ON TOP OF THE WORLD	SPIN ON TOP OF THE WORLD (A&M)	59	3	MOVIN' ON	MOVIN' ON (A&M)
23	1	LET I LOVE YOU SO MUCH	LET I LOVE YOU SO MUCH (A&M)	60	3	BLACKBERRY MOLLASSES	BLACKBERRY MOLLASSES (A&M)
24	1	WHY DOES THE MOOD HURT	WHY DOES THE MOOD HURT (A&M)	61	3	ATLANS	ATLANS (A&M)
25	1	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	62	4	MORE TO LOVE	MORE TO LOVE (A&M)
26	1	FALLING	FALLING (A&M)	63	3	I CAN'T WAIT AT CHA	I CAN'T WAIT AT CHA (A&M)
27	1	KISSIN' YOU	KISSIN' YOU (A&M)	64	21	C'MON N' RIDE IT (THE TRAIN)	C'MON N' RIDE IT (THE TRAIN) (A&M)
28	1	TOUCH ME TEASE ME	TOUCH ME TEASE ME (A&M)	65	4	ANY MOOD	ANY MOOD (A&M)
29	1	GET UP ON	GET UP ON (A&M)	66	2	WALKAWAY THE CURRENT RENEGADE	WALKAWAY THE CURRENT RENEGADE (A&M)
30	1	HOW DO I WANT IT	HOW DO I WANT IT (A&M)	67	2	COME SEE ME	COME SEE ME (A&M)
31	1	IF I RULED THE WORLD	IF I RULED THE WORLD (A&M)	68	2	DON'T LET GO (LOVE)	DON'T LET GO (LOVE) (A&M)
32	1	ME AND THESE DREAMING EYES OF MINE	ME AND THESE DREAMING EYES OF MINE (A&M)	69	2	NORWOOD'S A	NORWOOD'S A (A&M)
33	1	ELEVATORS EYE & NOBODY	ELEVATORS EYE & NOBODY (A&M)	70	1	FLY ON THE MOOD (HURT)	FLY ON THE MOOD (HURT) (A&M)
34	1	SO WHAT? IT'S ME AND THE WORLD	SO WHAT? IT'S ME AND THE WORLD (A&M)	71	2	NO TIME	NO TIME (A&M)
35	1	WHO IS HE AND WHAT IS HE TO YOU	WHO IS HE AND WHAT IS HE TO YOU (A&M)	72	2	I GOT SOMEBODY ELSE	I GOT SOMEBODY ELSE (A&M)

Records with the greatest airplay gains. © 1996 Billboard/SP Communications.

NOT R&B RECURRENT AIRPLAY

1	7	LADY	LADY (A&M)	14	26	TELL ME	TELL ME (A&M)
2	2	THE CROSSROADS	THE CROSSROADS (A&M)	15	24	WHO CAN I RUN TO	WHO CAN I RUN TO (A&M)
3	3	ALWAYS BE MY BABY	ALWAYS BE MY BABY (A&M)	16	22	CREEP	CREEP (A&M)
4	4	NEVER TOO GOOD	NEVER TOO GOOD (A&M)	17	23	ONE MORE CHANCE/STAY WITH ME	ONE MORE CHANCE/STAY WITH ME (A&M)
5	5	SITTIN' UP IN MY ROOM	SITTIN' UP IN MY ROOM (A&M)	18	25	ONE SWEET DAY	ONE SWEET DAY (A&M)
6	6	YOU'RE THE ONE	YOU'RE THE ONE (A&M)	19	26	BEST FRIEND	BEST FRIEND (A&M)
7	7	KEEP ON, KEEP ON	KEEP ON, KEEP ON (A&M)	20	27	EVER SINCE YOU WENT AWAY	EVER SINCE YOU WENT AWAY (A&M)
8	8	DOWN LOW (NOBODY HAS TO KNOW)	DOWN LOW (NOBODY HAS TO KNOW) (A&M)	21	28	CAN YOU SEE	CAN YOU SEE (A&M)
9	9	NOT GON' CRY	NOT GON' CRY (A&M)	22	29	NO ONE ELSE	NO ONE ELSE (A&M)
10	10	STILL IN LOVE	STILL IN LOVE (A&M)	23	30	FANTASY	FANTASY (A&M)
11	11	COUNT ON ME	COUNT ON ME (A&M)	24	31	LET'S LAY TOGETHER	LET'S LAY TOGETHER (A&M)
12	12	GET MONEY	GET MONEY (A&M)	25	32	RECENTS	RECENTS (A&M)

Records which are singles which appeared on the Hot R&B Singles chart for 20 weeks and have dropped the top 50.

Hot R&B Singles Sales

Compiled from a national sample of POS (point of sale) data. Songs ranked by retail sales which report number of units sold to SoundScan, Inc. This data is used in the **Hot R&B Singles** chart.

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL)
1	8	LAST NIGHT	LAST NIGHT (A&M)	38	31	TOUCH MYSELF	TOUCH MYSELF (A&M)
2	2	IF YOUR GIRL ONLY KNEW	IF YOUR GIRL ONLY KNEW (A&M)	39	32	WE WILL BE AROUND	WE WILL BE AROUND (A&M)
3	3	BOW DOWN	BOW DOWN (A&M)	40	2	LINE 10	LINE 10 (A&M)
4	4	CHANGE THE WORLD	CHANGE THE WORLD (A&M)	41	45	LOVE'S GROOVE	LOVE'S GROOVE (A&M)
5	5	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)	42	39	CHANGE THE WORLD	CHANGE THE WORLD (A&M)
6	6	THIRSTED	THIRSTED (A&M)	43	36	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
7	7	TELL ME	TELL ME (A&M)	44	45	SET IT OFF	SET IT OFF (A&M)
8	8	POPPY	POPPY (A&M)	45	36	GET READY HERE IT COMES	GET READY HERE IT COMES (A&M)
9	9	NOBODY	NOBODY (A&M)	46	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
10	10	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	47	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
11	11	LOUNGIN'	LOUNGIN' (A&M)	48	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
12	12	MISSING YOU	MISSING YOU (A&M)	49	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
13	13	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	50	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
14	14	MISSING YOU	MISSING YOU (A&M)	51	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
15	15	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	52	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
16	16	MISSING YOU	MISSING YOU (A&M)	53	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
17	17	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	54	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
18	18	MISSING YOU	MISSING YOU (A&M)	55	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
19	19	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	56	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
20	20	MISSING YOU	MISSING YOU (A&M)	57	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
21	21	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	58	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
22	22	MISSING YOU	MISSING YOU (A&M)	59	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
23	23	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	60	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
24	24	MISSING YOU	MISSING YOU (A&M)	61	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
25	25	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	62	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
26	26	MISSING YOU	MISSING YOU (A&M)	63	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
27	27	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	64	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
28	28	MISSING YOU	MISSING YOU (A&M)	65	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
29	29	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	66	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
30	30	MISSING YOU	MISSING YOU (A&M)	67	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
31	31	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	68	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
32	32	MISSING YOU	MISSING YOU (A&M)	69	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
33	33	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	70	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
34	34	MISSING YOU	MISSING YOU (A&M)	71	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
35	35	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	72	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
36	36	MISSING YOU	MISSING YOU (A&M)	73	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
37	37	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	74	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
38	38	MISSING YOU	MISSING YOU (A&M)	75	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
39	39	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	76	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
40	40	MISSING YOU	MISSING YOU (A&M)	77	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
41	41	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	78	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
42	42	MISSING YOU	MISSING YOU (A&M)	79	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
43	43	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	80	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
44	44	MISSING YOU	MISSING YOU (A&M)	81	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
45	45	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	82	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
46	46	MISSING YOU	MISSING YOU (A&M)	83	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
47	47	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	84	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
48	48	MISSING YOU	MISSING YOU (A&M)	85	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
49	49	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	86	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
50	50	MISSING YOU	MISSING YOU (A&M)	87	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
51	51	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	88	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
52	52	MISSING YOU	MISSING YOU (A&M)	89	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
53	53	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	90	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
54	54	MISSING YOU	MISSING YOU (A&M)	91	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
55	55	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	92	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
56	56	MISSING YOU	MISSING YOU (A&M)	93	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
57	57	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	94	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
58	58	MISSING YOU	MISSING YOU (A&M)	95	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
59	59	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	96	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
60	60	MISSING YOU	MISSING YOU (A&M)	97	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
61	61	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	98	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
62	62	MISSING YOU	MISSING YOU (A&M)	99	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)
63	63	FLATLINER ON YOUR LOVE	FLATLINER ON YOUR LOVE (A&M)	100	42	WHY DOES IT HURT SO BAD	WHY DOES IT HURT SO BAD (A&M)

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OCTOBER 12, 1996

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK'S POSITION	WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK'S POSITION	WEEKS ON CHART
1	1	1	4	BLACKSTREET INTERCITY (J&R) (00 9615 98) ***No. 1***	3	1	4	ANOTHER LEVEL (J&R) (00 9615 98)	3	1
2	2	1	1	NEW EDITION NEW EDITION (J&R) (00 9615 98)	1	2	1	HOMER (J&R) (00 9615 98)	1	2
3	NEW	4	3	SOUNDTRACK EASTWET (J&R) (00 9617 98)	3	3	4	THE ROOTS THE ROOTS (J&R) (00 9615 98)	3	4
4	NEW	1	34	3PAC A DAY WITHOUT LOVE (J&R) (00 9615 98)	1	5	1	ILLADJEL HULFITE (J&R) (00 9615 98)	1	5
5	1	6	34	KEITH SWEAT ELECTRA (J&R) (00 9615 98)	1	6	5	ALL EYES ON ME (J&R) (00 9615 98)	1	6
6	5	14	6	KEITH SWEAT ELECTRA (J&R) (00 9615 98)	1	7	4	KEITH SWEAT (J&R) (00 9615 98)	1	7
7	4	3	6	OUTKAST LAFAYETTE (J&R) (00 9615 98)	1	8	7	ATL (J&R) (00 9615 98)	1	8
8	7	7	4	DO OR DIE RAP A STAYED THIS (J&R) (00 9615 98)	1	8	7	PICTURE THIS (J&R) (00 9615 98)	1	8
9	6	4	3	SON DRAKE NO. 1 (J&R) (00 9615 98)	1	9	8	HIGH SCHOOL HIGH (J&R) (00 9615 98)	1	9
10	8	9	15	TONI BRATON A LAFAYETTE (J&R) (00 9615 98)	1	10	8	SECRETS (J&R) (00 9615 98)	1	10
11	NEW	1	12	NATALIE COLE ELECTRA (J&R) (00 9615 98)	1	11	1	STARBUCK (J&R) (00 9615 98)	1	11
12	9	12	26	MAXWELL COLUMBIA (J&R) (00 9615 98)	1	12	9	MAXWELL'S URBAN HANG SUITE (J&R) (00 9615 98)	1	12
13	NEW	1	14	MINT CONDITION PERSPECTIVE (J&R) (00 9615 98)	1	13	1	DEFINITION OF A BAND (J&R) (00 9615 98)	1	13
14	13	10	15	ALYXIA BLACKGROUND (J&R) (00 9615 98)	1	14	13	ONE IN A MILLION (J&R) (00 9615 98)	1	14
15	11	30	73	SPACIA BEAT (J&R) (00 9615 98)	1	15	11	ME AGAINST THE WORLD (J&R) (00 9615 98)	1	15
16	14	13	15	112 DO NOT TROUBLE (J&R) (00 9615 98)	1	16	14	112 (J&R) (00 9615 98)	1	16
17	10	8	14	NAS COLUMBIA (J&R) (00 9615 98)	1	17	10	IT WAS WRITTEN (J&R) (00 9615 98)	1	17
18	12	11	20	THE ISLEY BROTHERS A LAFAYETTE (J&R) (00 9615 98)	1	18	12	MISSION TO PLEASE (J&R) (00 9615 98)	1	18
19	15	17	20	VARIOUS ARTISTS SO SO DEF (J&R) (00 9615 98)	1	19	15	SO SO DEF: BASS ALL-STAR (J&R) (00 9615 98)	1	19
20	16	14	23	KIRK FRANKLIN AND THE FAMILY WHATCHA LOOIN' 4 (J&R) (00 9615 98)	1	20	16	WHATCHA LOOIN' 4 (J&R) (00 9615 98)	1	20
21	19	21	15	JAY-Z THE BLACK ALBUM (J&R) (00 9615 98)	1	21	19	REASONABLE DOUBT (J&R) (00 9615 98)	1	21
22	18	15	15	UGK JIVE (J&R) (00 9615 98)	1	22	18	RIDIN' DIRTY (J&R) (00 9615 98)	1	22
23	17	18	13	FUGEE THE FUGEE (J&R) (00 9615 98)	1	23	17	THE SCORE (J&R) (00 9615 98)	1	23
24	20	20	63	BONE THUGS-N-HARMONY THE BONE THUGS-N-HARMONY (J&R) (00 9615 98)	1	24	20	THE BONE THUGS-N-HARMONY (J&R) (00 9615 98)	1	24
25	21	15	9	A TRIBE CALLED QUEST A TRIBE CALLED QUEST (J&R) (00 9615 98)	1	25	21	BEATS, RHYMES AND LIFE (J&R) (00 9615 98)	1	25
26	23	23	15	JONNY TATLER THE JONNY TATLER (J&R) (00 9615 98)	1	26	23	GOOD LOVE (J&R) (00 9615 98)	1	26
27	27	—	2	BOUNTY KILLER BOUNTY KILLER (J&R) (00 9615 98)	1	27	27	MY EXPERIENCE (J&R) (00 9615 98)	1	27
28	24	22	6	SILK DO NOT TROUBLE (J&R) (00 9615 98)	1	28	24	THE SHOCKER (J&R) (00 9615 98)	1	28
29	NEW	1	30	SOUL FOR REAL SOUL FOR REAL (J&R) (00 9615 98)	1	29	1	FOR LIFE (J&R) (00 9615 98)	1	29
30	36	36	7	AKINTELE AKINTELE (J&R) (00 9615 98)	1	30	36	PUT IT IN YOUR MOUTH (EP) (J&R) (00 9615 98)	1	30
31	22	19	4	DRU DOWN DRU DOWN (J&R) (00 9615 98)	1	31	22	CAN YOU FEEL ME (J&R) (00 9615 98)	1	31
32	25	26	58	THUG LIFE THUG LIFE (J&R) (00 9615 98)	1	32	25	VOLUME 1 (J&R) (00 9615 98)	1	32
33	28	—	2	3-2 3-2 (J&R) (00 9615 98)	1	33	28	THE WICKED BUDDHA BIBLE (J&R) (00 9615 98)	1	33
34	26	25	13	CRUCIAL CONFLICT CRUCIAL CONFLICT (J&R) (00 9615 98)	1	34	26	THE FINAL CUT (J&R) (00 9615 98)	1	34
35	30	29	4	TINA TURNER TINA TURNER (J&R) (00 9615 98)	1	35	30	WILDEST DREAMS (J&R) (00 9615 98)	1	35
36	36	33	15	ANN NESBY PERSPECTIVE (J&R) (00 9615 98)	1	36	36	I'M HERE FOR YOU (J&R) (00 9615 98)	1	36
37	27	24	18	LOTT BOYZ LOTT BOYZ (J&R) (00 9615 98)	1	37	27	LEGAL DROG MONEY (J&R) (00 9615 98)	1	37
38	32	26	5	MICHAEL JORDAN THE MICHAEL JORDAN (J&R) (00 9615 98)	1	38	32	MORE... (J&R) (00 9615 98)	1	38
39	33	32	46	R. KELLY R. KELLY (J&R) (00 9615 98)	1	39	33	R. KELLY (J&R) (00 9615 98)	1	39
40	35	34	23	SWV SWV (J&R) (00 9615 98)	1	40	35	NEW BEGINNING (J&R) (00 9615 98)	1	40
41	31	28	8	FACEBOOK FACEBOOK (J&R) (00 9615 98)	1	41	31	THE OTHER SIDE OF THE LAW (J&R) (00 9615 98)	1	41
42	29	31	17	FACEBOOK FACEBOOK (J&R) (00 9615 98)	1	42	29	THE NUTTY PROFESSOR (J&R) (00 9615 98)	1	42
43	34	27	5	MC LYTE MC LYTE (J&R) (00 9615 98)	1	43	34	BIG IS! (EP) (J&R) (00 9615 98)	1	43
44	41	37	4	CLYDE CLYDE (J&R) (00 9615 98)	1	44	41	BULLETPROOF (J&R) (00 9615 98)	1	44
45	48	—	2	GROVER WASHINGTON JR. GROVER WASHINGTON JR. (J&R) (00 9615 98)	1	45	48	SOULFUL STRUT (J&R) (00 9615 98)	1	45
46	48	39	19	TROUSERS TROUSERS (J&R) (00 9615 98)	1	46	48	MAN WITH THE FLIN (J&R) (00 9615 98)	1	46
47	39	38	49	LL COOL J LL COOL J (J&R) (00 9615 98)	1	47	39	JOCK JOCK (J&R) (00 9615 98)	1	47
48	40	35	9	MR. MIKE MR. MIKE (J&R) (00 9615 98)	1	48	40	BODY SNATCHERS (J&R) (00 9615 98)	1	48

*Albums with the greatest sales gains this week. **Recording Industry Association of America (RIAA) certification for shipment of 500,000 albums units (250,000 copies) or RIAA certification for shipment of 1 million units (500,000 for EPs), with multipack units indicated by a number in the symbol. *Albums indicate gains in LP available. Most tape prices, and CD prices for RIAA and B&B labels, are suggested list prices. Tape prices marked CD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. PaceSetter indicates biggest percentage growth. HeatSeeker impact shows albums removed from Heatseekers list. # indicates past or present Heatseeker title. ©1996, Billboard® Publications, and SoundScan, Inc.

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Dance

ARTISTS & MUSIC

'70s Star France Joli Can't Resist Her 'Touch'

FRANCE JOLI says she's still in shock. After innumerable false starts and crumbling label deals, she finally has a new record to talk about. With "Touch," her first single in more than a decade, the French Canadian singer can take a well-deserved break from life on the retro club circuit.



FRANCE JOLI

"I never tire of performing those wonderful old songs," she says, referring to her '70s tenure, during which she enjoyed success and disco delights as "Come To Me" and "Gonna Get Over You." "But it got so discouraging after a while, I started to wonder when or if I would ever get another chance at doing something new."

In approaching this promising new phase of her career, Joli is wisely utilizing the strongest element of her salad days by reconnecting with producer/songwriter Tony Green, who was at the helm for many of her past hits. Together, they have concocted "Touch," an adorable Euro-NRG ditty that falls in line with the current La Bouche/Real McCoy sound of pop radio.

"There's great magic between us



by Larry Flick

whenever we come together," she says. "He understands me and my voice better than almost anyone else. He has also always had faith in me, and I'll always be grateful for that."

While Popstar Records reads the single for a late-October release, adding rough-hewn house remixes by Darren Friedman, Joli and Green are nearing completion of the album that will follow early next year. The material will cover the spectrum of dance styles, with several ballads added to show off the womanly growth of the singer's voice.

"People forget that I was only a teenage girl when I made most of those records," she says. "At the age of 33, I have developed a wider range and have added some color that can come only from experience."

The highs and lows of her experiences have her cautiously optimistic regarding the future. She restrains a giddy grin at the news that the hugely popular radio station WKUT New York is anxious to begin playing "Touch," and she promises to take each moment of victory with the humility of a woman who has seen the downside of the industry.

"I've learned that it can all go away just as fast as it comes," she says. "That education has made me a little tougher, a lot calmer, and completely prepared for whatever comes."

IN THE MIX: Need a little diva action? We all do, once in a while. Thank goodness for the booming voice and sassy style of Hannah Jones, who rarely fails to leave us tingling with glee. She returns this month with "No One Can Love You More Than Me," a hook-laden hit-NRG stomper on East Side/Almighty U.K. This may actually be the single

that will take Jones the distance in the States, thanks in large part to a brain-sticking chorus and an oh-so-twitchy remix by Stonebridge. Sure would be nice to see this lovely lady finally snag a label deal in the U.S.

Rising indie Ultra Records makes festive noise with three juicy new 12-inches. First, the Lisa Marie experience follows the smash "Keep On Jumpin'" with "Keep On Dreaming," which displays the act's knack for crafting pop-soaked melodies to go with its edgy grooves. Then there's "It's Your Life" by Motivation Featuring Annette Taylor, which sparks with house vigor and the kind of full-bodied belting we'd come to expect from Taylor.

Finally, Ultra kicks it dark and deep with "The Only One" by Capuccino (aka producer Armand Van Helden), which deftly explores some of the more rugged aspects of hip-hop and jungle culture.

HELPING HANDS: On Nov. 19, Priority Records does a mighty good deed with "Work It Dance Life," a hit-jammed compilation designed to raise funds for the community outreach and education programs of the Los Angeles Gay and Lesbian Center. Producer Todd Terry dons his DJ hat to best-bent-hard rarities like the Moti-8 remix of "I Will Survive" by Diana Ross, Trevor Horn's revision of "Could It Be Magic" by Barry Manilow, and the Utah Saints' interpretation of "Little Bird" by Annie Lennox. Among the other acts that contributed cuts are Gloria Estefan, Madonna, Sting, and Soul Solution, and Janet Jackson.

Currently celebrating its 25th anniversary, the nonprofit Los Angeles Gay and Lesbian Center is the world's largest organization of its kind, welcoming more than 14,000 youths and adults every month. Much of the money raised by the album will go toward maintaining business classes, wellness workshops, support groups, HIV education and prevention campaigns, and political forums. The center will also benefit from the fund-raising efforts of the fab dance-driven KACD/RBCD (Groove Radio 103) Los Angeles on Saturday (5) during a block party on Schrader Boulevard in Hollywood, Calif. The station and air personality the Foorman will host several carnival game booths and will invite listeners to participate in free HIV testing. Strictly Rhythm set Red 2 Real will perform at the event, with Groove Radio Jacks Dawna Montel, Chris Cox, and EFX spinning records all afternoon.

GROOVES UNLIMITED: One of the more satisfying aspects of Everything But The Girl's current Atlantic album, "Walking Wonders," is the infusion of jungle and other bits of underground club culture into its familiar torch-pop sound—a pretty fearless and pioneering commercial move, given the relative obscurity afforded the project after the gold-selling success of "Missing." EBTG partners Ben Watt and Tracey Thorn are going one step



Movie! On Up. Daphne Rubin-Vega, the Tony-nominated star of the Broadway smash "Rent," has inked a worldwide recording agreement with Mercury Records. The singer, whose background includes stints as the front woman of Paloma Party and as a solo club diva for Maxi Records, has already begun writing material for the project. Due in mid-1997, the album will cover a broad variety of genres, from rhythm pop to rock. Pictured outside of Mercury's New York offices, from left, are Danny Goldberg, president/CEO of Mercury; Rubin-Vega; and Ramon Harvey, Rubin-Vega's manager.

further by releasing "Everything But The Girls Vs. Drum'n'Bass," an EP that deconstructs and reinvents the songs "Single" and "Walking Wounded" into dark and dubby rhythm excursions.

Photek, Omni Trio, Dave Wallace, and Spring Heel Jack each have a crack at the cuts, with Watts wisely embellishing them with splashes of fresh melody. The result is a record that flashes out the typically sparse drum'n'bass sound with the hooks and riffs it desperately needs in order to be sustained, well beyond the door for deserved consumption of this trash new genre by the often narrow minds of pop.

Actually, we're pleased to see such "alternative" forms of dance music acceptance in the mainstream of clubland. New York's well-regarded Freeze Records is expanding its house parameters with the launch of the spily named Freedom Records, an indie oriented toward trip-hop, jungle, acid jazz, and whatever else strikes the fancy of label crusader Steve Oaklander.

Freedom gets off to a good start with "Universal Rhythm," a compilation that features the music of Atomica (aka producer/musician Itai Shur), Westside Players (headed by Tony Edwards and Peter Daco), and Groove Collective, among others. Bask in the glow of live and experimental music, kids. It's the fuel of clubland's future.

We have always believed that Paula Abdul's "My Love Is For Real" is an overlooked pop treasure, and apparently, U.K. hi-NRGists agree. The Fresh Beat crew has revived the tune as a bombastic-shaking anthem, smartly wrapping its crazy-catchy hook with twenty chains and a rubbery bassline. Compatriot production team Ramp drenches the jam's overall vibe with mildly moody remixes that are flavored with trance-like electro beats that are directly descended of Giorgio Moroder. We're betting that the second time around will do the trick for this cute Abdul/Rhett Lawrence composition and maybe

even draw a few new ears to Abdul's fun original version.

After five years as Arista's manager of dance music promotion, Davey Dee has moved to Motown Records to take on the gig of senior director of radio promotion. Following in Dee's shoes is Danny C., who has a solid background as an indie club promoter. We wish 'em both the best of luck.

RED HOT MOVEMENT: Look for the brilliant "Red Hot + Rio" project to get a nifty visibility boost from forthcoming club mixes of Crystal Waters' rendition of "The Boy From Ipanema," Frankie Knuckles and Todd Terry do the honors for what should be a tasty 12 1/2-inch package. Also, we regret that we were misinformed regarding the untimely death of composer Antonio Carlos Jobim, who contributed songs to that compilation. He died Dec. 8, 1994, of heart failure, not of an AIDS-related illness.

Billboard

HOT Dance Breakouts

OCTOBER 12, 1996

CLUB PLAY

1. EVERYBODY'S FREE (TO FEEL GOOD) RIQUILLA FULE & MONTY
2. CUBA EL MARUACHI (DANCE) BENTON
3. I LIKE TO DO FOR REAL SOWY
4. SHOUT STUPID OF JOY COLUMBIA
5. BOIN SLIPX UNDERWOOD WE TAKE

MAXI-SINGLES SALES

1. MORE TO LOVE CASE SPINALESTON
2. SPARK DA MOTH DA MONGLOIDS
3. SHOUT STUPID OF JOY COLUMBIA
4. MI ROLITA JUAN V. GONZALEZ SOWY
5. YOU BOWED DOWN ELVIS COSTELLO & THE ATTRACTIVE MANNING BROS.

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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CLUBHOUSE JUNGLE BREAKBEATS ACID

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	9	2 TO TANGO (KID60W/5524) MCA	◆ VANESSA DAOU
2	2	10	STOMP (WEST 3536) MARMER/BK	QUINCY JONES FEAT. THE CIST OF STOMPING THE MARMER PRODUCTIONS
3	5	7	KEEP ON JUMPIN' (FF) JEFFREY OJALA/RA	◆ LIST: MURIE EXPERIENCE
4	3	18	WHERE LOVE LIVES '96 (LOD 5605)	◆ ALISON LIMBOK
5	5	9	ONLY YOU (KIM STREET 1044)	KIM/R.A. LEVELICE
6	3	10	WON'T GIVE UP MY MUSIC (JELLYBEAN 2513)	PULSE FEAT. ANTOINETTE ROBERSON
7	10	18	WHO IS HE AND WHAT IS HE TO YOU (AMERICA PROM/IMPRES)	◆ MESHALL NOGEGECELLO
8	7	11	YOU'LL BE MINE (PARTY TIME) (E) 137379	◆ GLORIA ESTEFAN
9	7	5	KILLING ME SOFTLY WITH HIS SONG (ATLANTIC 16501)	ROBERTA FLACK
10	10	22	NO FIELDS LOVE (OFFER 22219)	JENNIFER HOLLAND
11	11	20	JUST BE GOOD TO ME (WEST 13258)	OLIVIA OAK
12	1	5	BAD MAN (JUNE 02) DASH/IMPRES	◆ SISTER SLIPS
13	18	21	BRAND NEW DAY (PERFECT/IMPRES) 12750/IMPRES	MINDS OF MEN
14	21	39	SHAKE THAT BODY (MCA 70358)	ROB-ROB'S CLUBWORLD
15	23	11	THAT SOUND (OFF 9608)	E-N
16	12	11	I WANA DANCE WITH SOMEBODY (WHO LOVES ME) (ARISTA 13234)	◆ WHITNEY HOUSTON
17	10	5	GIVE ME STRENGTH (PERFECT/IMPRES)	JOY OF THE PLEASANT WIMMIN
18	25	18	SNAPSHOTS (RHINO 76032) ATLANTIC	◆ RUPAUL
19	18	12	SUPERATURE (PULSE 2252)	CERRONE
20	20	16	IT DOESN'T MATTER (MCA 7040)	SHAY JONES
21	18	14	STUPID GIRL (ALAN SOUNDS) GROUNDFEST	◆ GARAGE
*** Power Pick ***				
22	34	—	FIRE UP (TWISTED 50771) MCA	FUNKY GREEN DOGS
23	26	29	CESCARGA (RAMBLIN' CUS 00033) RAIN	LATIN EXPRESS
24	28	37	KEEP ON DANCIN' (JELLYBEAN 2514)	SHADES OF RHAPSODY
25	19	18	DOWN WITH THIS MCA 59157	◆ CHARISSE ARRINGTON
26	38	44	YOU ARE THE ONE (FF) 50782 26222/IMPRES	WINDY
27	72	33	SURVIVE (LIVE 718)	SAUNDRA MARQUEZ
28	39	—	IN THE SPRINGTIME OF HIS VODOODO (ATLANTIC 16475)	TORI AMOS
29	15	9	YOU GOT TO PRAY (EIGHT BALL 9)	JAY CARONELL
30	46	—	LAND OF THE LIVING CHAMPION (IMPRES)	KRISTINE W.
31	33	38	I AMT GOT TIME (MCA 50189) 25	NEXT PHASE FEAT. HELEN BRUNER & TERRY JONES
32	30	34	HIT ME OFF (MCA 55024)	◆ NEW EDITION
33	39	46	KLUBHOPPING (ZYX 66038)	◆ JELLYBEANS
34	41	—	THAT LOOK (BYPULSE) IMPRES/CONSTRUCTION	DELACY
*** Hot Shot Debut ***				
35	NEW	1	THE CHILD (ONDIS) (ARISTA 13752)	◆ OKUMURA ZOO
36	42	—	BOLEMO (CMA CMA 051)	CEASAR & MANOLO
37	43	—	GIVE ME A LITTLE MORE TIME (GO DIS) (LONDON 00745) LONDON	◆ GABRIELLE
38	22	13	STAND UP (MCA 52005) MCA	LOVE TRIBE
39	49	—	NIGHT MOVES (PULSE 8) IMPRES	ABIGAIL
40	37	32	AM YEAH (STRICTLY RHYTHM 1254)	CHUPACABRA
41	NEW	1	I CAN GET A WITNESS (PERSPECTIVE PROM/IMPRES)	ANNE NISBY
42	NEW	1	CAN'T HELP IT (GOLDEN RHYTHM)	HAPPY CLIPPERS
43	21	16	CELEBRATE (WINDUP MUSIC 80479)	ILLI MAC
44	29	25	WALKING ON SUNSHINE (JELLYBEAN 2513) RHYTHM	THE JAH BOYZ FEAT. AM STARR AND CHARLIE CASANOVA
45	35	28	HOW LONG CLUB ZONE (IMPRES)	YELLOW
46	32	24	WOMBO LOMBO (MCA 53104) LONDON	◆ ANGELEQUE KING
47	NEW	1	E-O-E (BMS 1411) 383	KING AFROICA
48	31	15	ARE YOU READY FOR SOME MORE? (STRICTLY RHYTHM 12663)	◆ REEL 2 REAL
49	45	41	DON'T TURN YOUR BACK ON ME (JELLYBEAN 2512)	QARVELY O'DONNELL
50	50	49	TREAT ME RIGHT (SOLID IMPRES)	KIM RICHARDSON

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF THE TOP 100 OF 100 BEST COMPANIES DANCE RETAIL
SALES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	18	HOW DO YOU FEEL (PULSE/LOVE MCA) 50782 26222/IMPRES	◆ TITIC FEAT. MC AND JAZZ
2	3	2	ONLY YOU (MCA 50189) 25	◆ 112 FEATURING THE NOTORIOUS B.I.G.
*** Greatest Gainer ***				
3	9	—	MUSIC MAKES ME HIGH (MCA 50189) 25	◆ LOST BOYZ
4	5	5	WHERE DO YOU GO (MCA 50189) 25	◆ NO MERCY
5	2	—	ME AND THOSE DREAMY EYES OF MINE (MCA 50189) 25	◆ D'ANGELO
6	5	20	YU PLAYIN' YASELF (PULSE 12000/IMPRES)	◆ JERU THE DAMAJA
*** Hot Shot Debut ***				
7	NEW	1	SITTIN' ON TOP OF THE WORLD (MCA 50189) 25	◆ D.A. BROT
8	NEW	1	OHNO (MCA 50189) 25	DANNY TENALIA
9	18	3	FIRE UP (MCA 50189) 25	FUNKY GREEN DOGS
10	NEW	1	IT'S WEEZEE (HOT) (MCA 50189) 25	◆ DE LA SOUL
11	5	3	IF YOUR GIRL ONLY KNEW (MCA 50189) 25	◆ JULYAH
12	12	—	NOBODY (MCA 50189) 25	◆ KEITH SWEAT FEATURING ATHENA CECILE
13	10	—	SNAPSHOT (MCA 50189) 25	◆ RUPAUL
14	2	16	BOW DOWN (LUNCH MCA 53271) IMPRES	◆ WESTSIDE CONNECTION
15	18	5	KEEP ON JUMPIN' (MCA 50189) 25	◆ MARTHA WASH & JOSHUA BROWN
16	21	5	HIT ME OFF (MCA 50189) 25	◆ NEW EDITION
17	1	24	C'MON N' RIDE IT THE TRAIN (MCA 50189) 25	◆ GLENN CITY DUTS
18	37	18	NO FEAR (LUNCH MCA 53271) IMPRES	◆ ORIGINAL GUNN CLIFF-FZ
19	17	5	ASCENSION (ONION WONDER) (MCA 50189) 25	◆ MAXWELL
20	18	13	TWISTED (MCA 50189) 25	◆ KEITH SWEAT
21	26	12	YOU'RE MAKIN' ME HIGHEST (LUNCH MCA 50189) 25	◆ TONI BRAXTON
22	14	15	MY BOO (MCA 50189) 25	◆ GHOST TOWN QJ'S
23	32	40	THE THINGS THAT YOU DO (MCA 50189) 25	◆ GINA THOMPSON
24	NEW	1	NO OUGHTY (MCA 50189) 25	◆ BLACKSTREET (FEATURING OR. ORE)
25	34	28	WU-WEAR (THE GARMENT RENAISSANCE) (BIG BEAT 05838)	◆ RZA FEAT. METHOD MAN & CAYDANNA
26	31	24	STEEL (MCA 50189) 25	◆ 702
27	NEW	1	I GIVE ME A LITTLE MORE TIME (MCA 50189) 25	◆ GABRIELLE
28	35	21	CAN'T TOUCH THE HUSTLE (MCA 50189) 25	◆ JAY-Z FEAT. MARY J. BLIGE
29	15	10	SHAKE THAT BODY (MCA 50189) 25	ROB-ROB'S CLUBWORLD
30	38	17	LAST NIGHT (MCA 50189) 25	◆ AZ YET
31	NEW	1	USUAL SUSPECT (MCA 50189) 25	◆ BIG NOYO
32	30	25	PROFESSIONAL WIDOW (MCA 50189) 25	◆ TORI AMOS
33	NEW	1	DEAD & GONE (MCA 50189) 25	◆ M.O.P.
34	40	31	STAND UP (MCA 50189) 25	◆ LOVE TRIBE
35	36	37	KEEP PUSHIN' (MCA 50189) 25	BORIS DUGOSCH PRESENTS BOBOS
36	29	15	MACARENA (MCA 50189) 25	◆ LOS DEL RIO
37	28	22	FLAT ON YOUR LOVE (MCA 50189) 25	◆ THE ISLEY BROTHERS FEAT. ANGELA WINGBUSH
38	NEW	1	NO TOGETHER (MCA 50189) 25	◆ LFL KIM FEATURING PUFF DADDY
39	25	10	ELEVATORS ONE & TWO (MCA 50189) 25	◆ OUTKAST
40	19	41	SUPERSTAR (MCA 50189) 25	◆ CHARM FARM
41	—	17	THIS IS YOUR NIGHT (MCA 50189) 25	◆ AMBER
42	27	3	I DON'T WANNA BE ALONE (MCA 50189) 25	◆ SHAI
43	25	12	YOU MISS ME (MCA 50189) 25	◆ JOCELYN ENRIQUEZ
44	23	19	LOUNGIN' (MCA 50189) 25	◆ LL COOL J.
45	RE-ENTRY	29	AIN'T NO NOGADGE PRESENTS (MCA 50189) 25	◆ JAY-Z FEAT. FORDY BROWN
46	RE-ENTRY	6	IT'S A PARTY (MCA 50189) 25	◆ BUSTA RHYMES FEATURING ZHANE
47	RE-ENTRY	7	I LOVE YOU ALWAYS FOREVER (MCA 50189) 25	◆ DONNA WEISS
48	26	27	I DON'T NEED YOUR LOVE (MCA 50189) 25	◆ ANGELINA
49	34	22	CHILDREN (MCA 50189) 25	◆ ROBERT MILES
50	41	36	THINGS WE DO FOR LOVE (MCA 50189) 25	◆ HORACE BROWN

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-singles, or cassette maxi-single if vinyl is unavailable. On Sales Chart: (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (O) CD maxi-single availability. © 1996, Billboard/BPI Communications.




ALL HAIL THE QUEEN

"Snapshot." The first single & video from RuPaul's Rhinoceros debut.

First week SoundScan over 4000 units!

Added at WKLT-W. Groove Radio-4A

Added at **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

CVC chart debut #13

#1 Single Sales @ Virgin-LA & SE and #1 Tower Sunset

Billboard Club Play Chart moves

(25) - (18)

Rolling Under @ 13 - 13

Hot 100 Singles

Billboard Maxi-Single Sales

Chart #13

The new album, out October 23

RHINO

Writers' Societies Name Top Songs And Publishers

ASCAP Honors 'Mutt' Lange And Warner/Chappell

NASHVILLE—Four hits earned Robert John "Mutt" Lange the honor of songwriter of the year at the ASCAP Awards dinner and presentation here Sept. 30.

Lange shared the spotlight with Warner/Chappell Music Group, which repeats as publisher of the year, and Maribeth Derry and Jennifer Kimball, writers of the ASCAP country song of the year, "I Can Love You Like That" (co-written with Steve Diamond), as performed by John Michael Montgomery.

Lange's winning songs are "Any Man Of Mine," "I'm Not Strong Enough To Say No," "Whose Bed Have Your Boots Been Under?" and "The Woman In Me (Needs The Man In You)."

Warner/Chappell Music Group won for the songs "Doctor Time," "Faith In You," "I Don't Even Know Your Name," "A Little Bit Of You," "Livin' On Love," "Sometimes She Forgets," "Stay Forever," "This Thing Called Wantin' And Havin' It All," "This Woman And This Man," and "You And Only You."

Winners of multiple songwriting awards, in addition to Lange, were Kenny Beard, Trey Bruce, Gary Burr, Debbie Cochran, Alan Jackson, John Jarrard,

Dave Loggins, Mark A. Miller, David Lee Murphy, Mark D. Sanders, Don Schlitz, Steve Seskin, Kim Williams, and Craig Wiseman.

Publishers with multiple citations were Alabama Band Music Co., Almo Music Co., Avalon Way Music, BMG Songs Inc., David Aaron Music, Emdar Music, EMI April Music Inc., Full Keel Music Co., Gary Burr Music, Howlin' Hits Music Inc., Kim Williams Music, Love This Town Music, Major Bob Music, Mark D. Torm Music, MCA Music Publishing, and Miss Blyss Music.

Also, Morgantowne Songs Inc., NPD Publishing Co., PolyGram International Publishing, Rick Hall Music Inc., Scott Hendricks Corp., Sony/ATV Cross Keys, Square West Music Inc., Starstruck Writers Group, Texas Wedge Music, Travellin' Zoo Music, Victoria Kay Music, Warner/Chappell Music Group, and Zomba Enterprises Inc.

The presentation, which had a "Great Pumpkin" theme, was held in the Presidential Ballroom of the Opryland Hotel and hosted by ASCAP VP Connie Bradley.

A total of 75 songs received awards (see listing, page 36).

Dunn, Shapiro, Sony/ATV Tree Publishing Lead BMI Awards

NASHVILLE—Ronnie Dunn, Tom Shapiro, and Sony/ATV Tree Publishing took top honors at the 44th annual BMI Music Country Awards, held Oct. 1 at BMI's Music Row headquarters. "I Can Love You Like That" won the 38th Robert J. Burton Award as the most-performed country song of the year. Seventy-seven songs were recognized during the evening, which was hosted by BMI president CEO Frances W. Preston and VP Roger Sovine.

Dunn and Shapiro shared the country songwriter of the year honors by each placing five songs on the most-performed list. Dunn, part of Artists duo Brooks & Dunn, won for Shenandoah's "Darned If I Don't (Danced If I Do)" and Brooks & Dunn's "I'll Never Forgive My Heart." "Little Miss Honky Tonk," "Whiskey Under The Bridge," and "You're Gonna Miss Me When I'm Gone."

Shapiro's award-winners were Terri Clark's "Better Things To Do," Wade Hayes' "Don't Stop," Rhett Akins' "That Ain't My Rock," Trisha Yearwood's "Thinkin' About You," and Randy Travis' "This Is Me." Shapiro is one of BMI's most awarded tunesmiths. In 1993 he was BMI's Country Songwriter of the Year, and last year he netted song of the year honors for the Neal McCoy hit "Wink."

One of the evening's highlights was the presentation of a special award to Vince Gill, last year's BMI Songwriter of the Year, in recognition of his humanitarian efforts. Preston read the inscription, which says, "With this award, we applaud you not for your many creative efforts, but for the size of your heart."

This year's winning song, "I Can Love You Like That," was written by Steve Diamond and Jennifer Kimball and published by Diamond Cut. The song topped the country charts for John Michael Montgomery and was also a hit in the pop market for the group All-4-one, setting the tone a BMI Pop Award earlier in the year. The song received enough airplay to also earn a BMI Million-Air accolade.

For the fifth consecutive year, Sony/ATV Tree was awarded BMI Country Publisher of the Year honors, the award given to the publishing company with the highest percentage of copyright ownership in award-winning songs. Sony/ATV Tree had 19 winning songs this year, which garnered the company its 23rd award as BMI's Top Country Publisher. Sony/ATV Tree president Donna Hilley accepted the award.

BMI's most-performed songs are listed on page 36. The winners are based on broadcast performances between April 1, 1995, and March 31, 1996.

SESAC's Country Song Of The Year 'Not That Different'

AT THE SESAC dinner in honor of its country music writers and publishers Oct. 3 at its Music Row headquarters, "Not That Different" was named 1996 country song of the year. Songwriter Karen Taylor-Good and W.B.M. Music Corp. received awards as the song's writer and publisher, respectively. "Not That Different" was recorded by Epic artist Collin Raye. SESAC

Merle HAGARD, songwriter of the year; Lonn Rhodes and Weldon Myrick, musicians of the year; David McCormick, business person of the year; and Hairl Hensley, media person of the year. McCormick, of the Ernest Tubb Record Shop, presented the award. Bob McCormick, publisher of the Tubb Humaniarian Award to Mae Boren Axton. Starday-King Records founder Don Pierce gave the Master Artist Award to Bill Anderson and Tommy Hill. On Saturday, Sept. 30, McCormick, who made a guest appearance at the Grand Ole Opry.

and bowling tournaments and a concert benefiting the Frances William Preston Laboratories of the Vanderbilt Foundation for the Vanderbilt Cancer Center. . . . George Strait came to town early for an MCA reception in his honor but the Hall of Fame ceremony. MCA executives presented him with five newly certified multiplatinum albums; he in turn presented the Hall of Fame with a number of historical items from his career. Strait gave a big surprise when MCA Nashville chairman Bruce Hinton gave him a 14-week old Australian cattle dog, usually referred to as a "Blueheeler." The male puppy, named Bindarra Bounce, will try to replace Strait's lost cattle dog, Buster.

with Jon Landau, well known for handling Bruce Springsteen. David Ball, Raul Malo, and Diamond Rio were among the guests at EMI Nashville Productions' annual hot dog and corned beef lunch Oct. 1.

ON THE ROW: BR5-49 returned to town to play Oct. 3 through Saturday (5) at its birthplace, Robert's Western World on lower Broadway. . . . Marshall Chapman has been added to the talent line-up for Farm Aid, to be held Oct. 12 in Columbia, S.C. . . . Lewis Anderson has resigned as managing director of Chrysalis Music Nashville. Professional manager Stephanie Spence will serve as

interim office head.

That's Mark Collie's Celebrity Race for Diabetes Cure at Nashville Speedway Wednesday (9), not Collin Raye's, as stated here last week, although Raye sends best wishes. . . . David Lee Anderson has been named the Amusement & Music Operators Assn.'s Rising Star for 1996.

Randy Travis has landed parts in two movies: "Boys Will Be Boys" with Don DeLuise and "Fire Down Below" with Steven Seagal. . . . Travis Tritt has become an investor in the Nashville Cats, the arena football team coming to town to play in the new downtown arena. Tritt says he will write songs for the team.



by Chet Flippo

has changed its awards procedure this year and will host awards shows in New York and Miami for its other categories.

FOR THE FIRST TIME during Country Music Week in Music City, a Country Music Hall of Fame inductee celebrated the occasion with a concert. Ray Price entertained a packed house at the Vanderbilt Stadium Club during the Golden Rope (Reunion of Professional Entertainers) banquet and awards show Oct. 3. Price was inducted into the Hall of Fame at the CMA Awards show the previous evening, along with Buck Owens and late Patsy Cline.

During the ROPE banquet, the following awards were presented: Price, entertainer of the year;

HALL OF FAME: Buck Owens, Norro Wilson, Kenny O'Dell, and Jerry Chesnut were inducted as members of the Nashville Songwriters Hall of Fame at its dinner Sept. 29 at the Grand Ole Opry. Musical guests included John Michael Montgomery, Mandy McCreedy, Kix Brooks, and Peter Frampton. The latter jammed with Chet Atkins at Atkins' regular Monday night gig at Caffe Milano. . . . Sept. 28 found Ted Nugent, George Lindsey, Kenny Chesney, Vince Gill, Barbara Mandrell, and Louie Mandrell entertaining guests at the Opryland Hotel dinner for participants in the annual Louie Mandrell Lifetime Sept. 27 at Broadcast Music Inc. to kick off a weekend of celebrity golf, tennis,

and bowling tournaments and a concert benefiting the Frances William Preston Laboratories of the Vanderbilt Foundation for the Vanderbilt Cancer Center. . . . George Strait came to town early for an MCA reception in his honor but the Hall of Fame ceremony. MCA executives presented him with five newly certified multiplatinum albums; he in turn presented the Hall of Fame with a number of historical items from his career. Strait gave a big surprise when MCA Nashville chairman Bruce Hinton gave him a 14-week old Australian cattle dog, usually referred to as a "Blueheeler." The male puppy, named Bindarra Bounce, will try to replace Strait's lost cattle dog, Buster.

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Going To The Movies. Arista Nashville act Diamond Rio enlisted actor Martin Sheen and his son Ronan Estavaz to act in its latest video, "It's All In Your Head." Shown, from left, are Diamond Rio's Gene Johnson and Marty Ross, Estavaz, Shanon, and BlackHawk's Van Stephenson, a co-writer of the song.

THIS WEEK			LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	ALBUM & NUMBERS (DESTRUCTURING LABEL; SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	32	32	32	32	32	WADE HAYS	COLUMBIA 6745309/10 (1.98 EQ 15.98)	ON A GOOD NIGHT	11
31	32	32	32	32	32	CLEODUS "T" JUDY RIZZO	AND THE 2825 (10.98/16.98)	I STOLED THE RECORD	30
39	32	27	6	24	24	BILLY RAY CYRUS	MERCURY NASHVILLE 532420 (10.98 EQ/15.98)	TRAIL OF TEARS	20
40	41	42	24	24	24	TRAVIS TRITT	MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	10
41	35	32	55	55	55	TRAVIS TRITT	WARNER BROS. 48201 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
42	34	30	45	45	45	WESLEY GILL	MCA 11394 (10.98/16.98)	SOLVENS'R	3
43	36	36	152	152	152	TIM MCGRAW	ATL. CORP. 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
44	43	40	211	211	211	GEORGE STRAIT	ATL. CORP. 11845 (10.98/15.98)	PURE COUNTRY SOUNDTRACK	1
45	46	38	33	33	33	WYNNONA	ATL. CORP. 110300A (13.98/16.98)	REVELATIONS	2
46	45	45	121	121	121	WESLEY GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
47	44	60	46	46	46	TERRI CLARK	MERCURY NASHVILLE 520591 (10.98 EQ/16.98)	TERRI CLARK	1
48	39	31	7	7	7	RANDY TRAVIS	WARNER BROS. 48328 (10.98/16.98)	PURE CIRCLE	9
49	40	44	19	19	19	DAVID LE MURPHY	ATL. CORP. 11423 (10.98/16.98)	GETTING OUT OF THE PICKET	12
50	43	54	48	48	48	ALABAMA	ATL. CORP. 68823 (10.98/15.98)	IN THE PICNIC	12
51	47	39	63	63	63	JEFF FOXWORTH	ATL. CORP. 87565 (10.98/16.98)	GAMES REDNECKS PLAY	2
52	42	35	11	11	11	RICK TREVINO	COLUMBIA 674520/10 (1.98 EQ/15.98)	LEARNING AS YOU GO	17
53	43	62	37	37	37	LONESTAR	DNA 66642R/15 (9.98/15.98)	LONESTAR	11
54	50	49	115	115	115	WILEY NELSON	ATL. CORP. 61845/10A (5.98 EQ/16.98)	SUPER HITS	34
55	NEW	▶	1	1	1	GARY ALLEN	DECCA 11480/10A (10.98/15.98)	USED HEART FOR SALE	55
56	52	47	98	98	98	CHARLIE DANIELS	ATL. CORP. 61842/10A (5.98 EQ/16.98)	SUPER HITS	35
57	53	50	121	121	121	THACY BYRD	MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
58	54	—	2	2	2	TY LINDEN	MCA 68930 (10.98/15.98)	TWO WAYS TO FALL	54
59	51	48	86	86	86	ALANIS KRAUSS	ATL. CORP. 61842/10A (5.98 EQ/16.98)	HOW THAT I'VE FOUND YOU: A COLLECTION	2
60	48	41	7	7	7	GEORGE JONES	MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	26
61	56	56	55	55	55	GEORGE STRAIT	MCA 11263 (9.98/16.98)	STRAIT OUT OF THE BOX	1
62	61	52	17	17	17	RHETT KAY	DECCA 11424/10A (10.98/15.98)	SOMEbody NEW	43
63	58	55	157	157	157	REBA MCKENTREE	MCA 11096 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
64	71	—	2	2	2	BRS-49	ARISTA 18818 (10.98/15.98)	BRS-49	64
65	57	66	34	34	34	NEIL DIAMOND	COLUMBIA 673825/10 (1.98 EQ/16.98)	TENNESSEE MOON	1
66	59	53	79	79	79	JOHN MICHAEL MONTGOMERY	ATL. CORP. 61842/10A (5.98 EQ/16.98)	JOHN MICHAEL MONTGOMERY	1
67	55	51	67	67	67	BRYAN WHITE	ARISTA 61642/10A (10.98/15.98)	BRYAN WHITE	13
68	65	67	25	25	25	ALABAMA	ATL. CORP. 68812 (10.98/15.98)	IV	14
69	62	58	55	55	55	BLACKHAWK	ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
70	64	57	105	105	105	ALABAMA	ATL. CORP. 68410 (10.98/15.98)	GREATEST HITS VOL. III	8
71	69	63	268	268	268	BROS. & DUNN	ATL. CORP. 18454 (10.98/15.98)	BRAND NEW MAN	3

Billboard **Top Country Catalog Albums**™ COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
OCTOBER 12, 1996

THIS WEEK	LAST WEEK		WKS ON CHART
18	15	KENNY ROGERS ▲ CAPITOL (NASHVILLE) (05/20 VS 09/15 50)	22
15		THE BEATLES ▲ "WHEELER DEWEE" (05/20 VS 09/15 50) ■	1
18		BILLY RAY HYLLE ▲ MERCURY (NASHVILLE) (01/03 VS 07/01 80)	72
18		JOHN MACHAL MONTGOMERY ▲ ATLANTIC (BOSTON) (02/05 VS 09/15 50)	1
18		JOHNNY CASH (COLUMBIA) (06/27/59 VS 05/09 50)	6
18	13	THE MAVERICKS ▲ MCA (10/61 VS 09/15 50)	1
20	11	TOBY KEITH ▲ MCA (NASHVILLE) (04/01 VS 07/01 50) ■	25
21		BROOKS & DUNN ▲ ARISTA (1/78 VS 09/15 50)	1
30	18	WAYNE JENNINGS ▲ RCA (06/06 VS 07/01 50)	105
31	16	JOHN BERRY ▲ CAPITOL (NASHVILLE) (04/72 VS 09/15 50) ■	4
24	10	GEORGE STRAIT ▲ MCA (04/80 VS 09/15 50)	93
		MARY CHAPIN CARPENTER ▲ COLUMBIA (04/32/59 VS 05/09 50)	1

*Other titles are other titles which are not appearing significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

TOP COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS TRACK SERVICE. 100 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	4	5	6
1	3	9	BELIEVE ME BABY (I LIE) I BELIEVE IN LOVE (COLUMBIA)	*** No. 1 *** TRISHA YEARWOOD (W) MICHAEL 3	3
2	9	9	STARS OVER TEXAS I'VE NEVER SEEN A STAR (MCA)	TRACY LARSEN (C) JIMMYE LARSEN 1705	2
3	2	12	LIVING IN A MOMENT I'VE NEVER SEEN A STAR (MCA)	TRACY LARSEN (C) JIMMYE LARSEN 1705	2
4	2	48	I DO I DO (MCA)	PAUL BRAND (C) JIMMYE LARSEN 1705	4
5	40	12	LIKE THE RAIN I DO (MCA)	CLINT BLACK (C) JIMMYE LARSEN 1705	4
6	8	11	WIDE AWAKE I DO (MCA)	VINCE CLAYTON (C) JIMMYE LARSEN 1705	4
7	12	14	YOU'RE NOT IN KANSAS ANYMORE I DO (MCA)	JOE MESSINA (C) JIMMYE LARSEN 1705	4
8	11	16	A WOMAN'S TOUCH I DO (MCA)	KEITH CROWDER (C) JIMMYE LARSEN 1705	4
9	2	1	SO MUCH FOR PRETENDING I DO (MCA)	BRYAN WHITE (C) JIMMYE LARSEN 1705	4
10	6	7	YOU CAN'T LOSE ME I DO (MCA)	FAITH HILL (C) JIMMYE LARSEN 1705	4
11	13	15	VIDUALA I DO (MCA)	SAMMY KERNHEW (C) JIMMYE LARSEN 1705	4
12	15	13	THE MAKER SAID TAKE HER I DO (MCA)	ALLEGRA (C) JIMMYE LARSEN 1705	4
13	4	5	THAT GIRL'S BEEN SPIN' ON ME I DO (MCA)	BILLY DEAN (C) JIMMYE LARSEN 1705	4
14	16	20	THE ROAD YOU LEAVE BEHIND I DO (MCA)	DAVID LEE MURPHY (C) JIMMYE LARSEN 1705	4
15	19	21	ME AND YOU I DO (MCA)	KENNY CHESNEY (C) JIMMYE LARSEN 1705	4
16	18	14	LOVE REMAINS I DO (MCA)	COLLIN HAYES (C) JIMMYE LARSEN 1705	4
17	24	28	I CAN STILL MAKE CHEYENNE I DO (MCA)	GEORGE STRAIT (C) JIMMYE LARSEN 1705	4
18	23	26	LOVELY TOO LONG I DO (MCA)	PATTY LOVELESS (C) JIMMYE LARSEN 1705	4
19	20	25	MORE THAN YOU'LL EVER KNOW I DO (MCA)	TRAVIS TRUITT (C) JIMMYE LARSEN 1705	4
20	22	24	AIN'T GOT NOTHING ON US I DO (MCA)	JOHN MICHAEL MONTGOMERY (C) JIMMYE LARSEN 1705	4
21	26	32	STRAWBERRY WINE I DO (MCA)	DEANA CARTER (C) JIMMYE LARSEN 1705	4
22	9	6	JOHN'S CLOSER I DO (MCA)	MARK WILLS (C) JIMMYE LARSEN 1705	4
23	14	4	LEARNING AS YOU GO I DO (MCA)	RICK TREVIÑO (C) JIMMYE LARSEN 1705	4
24	17	3	GUYS DO IT ALL THE TIME I DO (MCA)	MINDY MCCREARY (C) JIMMYE LARSEN 1705	4
25	21	10	SHE NEVER LETS IT GO TO HER HEAD I DO (MCA)	JOHN BRERRY (C) JIMMYE LARSEN 1705	4
26	27	29	CHANGE MY MIND I DO (MCA)	JOHN BRERRY (C) JIMMYE LARSEN 1705	4
27	30	40	MADON'T GET DRESSED UP FOR NOTHING I DO (MCA)	BROOKS & DUNN (C) JIMMYE LARSEN 1705	4
28	29	31	LOVE IS STRONGER THAN PRIDE I DO (MCA)	RICOCHET (C) JIMMYE LARSEN 1705	4
29	41	—	THE FEAR OF BEING ALONE I DO (MCA)	REBA MCKENTRE (C) JIMMYE LARSEN 1705	4
30	31	33	IT'S ALL IN YOUR HEAD I DO (MCA)	DIAMOND RIO (C) JIMMYE LARSEN 1705	4
31	34	36	EVERY LIGHT IN THE HOUSE I DO (MCA)	TRACE ADKINS (C) JIMMYE LARSEN 1705	4
32	38	30	NOBODY KNOWS WHERE HIS HEART IS (ANYMORE) I DO (MCA)	SHANITA TRAVIS (C) JIMMYE LARSEN 1705	4
33	35	35	IRRESISTIBLE YOU I DO (MCA)	TY GANGLAND (C) JIMMYE LARSEN 1705	4
34	33	34	WHAT WILL YOU DO WITH ME I DO (MCA)	WESTERN FLYER (C) JIMMYE LARSEN 1705	4
35	36	41	THAT'S ENOUGH OF THAT I DO (MCA)	MILA MASON (C) JIMMYE LARSEN 1705	4
36	37	43	GOODNIGHT SWEETHEART I DO (MCA)	DAVID KERISH (C) JIMMYE LARSEN 1705	4
37	25	32	WHOLE LOTTA GONE I DO (MCA)	JOE DUFFIE (C) JIMMYE LARSEN 1705	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
38	39	40	41	42	43
38	38	58	BURY THE SHOVEL I DO (MCA)	CLAY WALKER (C) JIMMYE LARSEN 1705	38
39	42	50	TRACY BYRD I DO (MCA)	TRACY BYRD (C) JIMMYE LARSEN 1705	39
40	40	48	HER MAN I DO (MCA)	GARY ALLAN (C) JIMMYE LARSEN 1705	40
41	41	—	THAT OLD 'WIND I DO (MCA)	GARTH BROOKS (C) JIMMYE LARSEN 1705	41
42	42	48	LOVE YOU BACK I DO (MCA)	SHANE KINGSLEY (C) JIMMYE LARSEN 1705	42
43	43	48	SWINGIN' DOORS I DO (MCA)	MARTINA MCGRAW (C) JIMMYE LARSEN 1705	43
44	44	48	MY ANGEL IS YOUR ANGEL I DO (MCA)	WYNONNA (C) JIMMYE LARSEN 1705	44
45	51	68	GOING, GOING, GONE I DO (MCA)	NEAL MCDOONALD (C) JIMMYE LARSEN 1705	45
46	47	47	SHES GETTIN' THERE I DO (MCA)	SAVIER BROWN (C) JIMMYE LARSEN 1705	46
47	NEW	1	POOR, POOR PITIFUL ME I DO (MCA)	TERI CLARK (C) JIMMYE LARSEN 1705	47
48	43	39	WHERE DO I GO TO START ALL OVER I DO (MCA)	WIDE WATERS (C) JIMMYE LARSEN 1705	48
49	55	—	WHERE DO I GO TO START ALL OVER I DO (MCA)	WIDE WATERS (C) JIMMYE LARSEN 1705	49
50	56	60	WHEN DO WE DROPS INTO DANCE I DO (MCA)	LONESTAR (C) JIMMYE LARSEN 1705	50
51	53	54	WOULD YOU, ANOTHER ME I DO (MCA)	BRAVO SEALS (C) JIMMYE LARSEN 1705	51
52	67	—	ANDY TRAVIS I DO (MCA)	ANDY TRAVIS (C) JIMMYE LARSEN 1705	52
53	57	59	SUEY GOODE I DO (MCA)	SUEY GOODE (C) JIMMYE LARSEN 1705	53
54	64	—	LET ME INTO YOUR HEART I DO (MCA)	MARY CHAPIN CARPENTER (C) JIMMYE LARSEN 1705	54
55	54	57	CHERKIE BOOGIE I DO (MCA)	CHERKIE BOOGIE (C) JIMMYE LARSEN 1705	55
56	59	62	WE ALL GET LUCKY SOMETIMES I DO (MCA)	LEE RAY PARNELL (C) JIMMYE LARSEN 1705	56
57	62	75	NODDY KNOWS I DO (MCA)	KEVIN SHARP (C) JIMMYE LARSEN 1705	57
58	50	52	THANKS TO YOU I DO (MCA)	MARK SINGLETARY (C) JIMMYE LARSEN 1705	58
59	63	—	IT'S A LITTLE TOO I DO (MCA)	MARK SINGLETARY (C) JIMMYE LARSEN 1705	59
60	65	67	ONE WAY TICKET (BECAUSE I CAN) I DO (MCA)	LEANN RIMES (C) JIMMYE LARSEN 1705	60
61	58	55	HIGH GUITAR I DO (MCA)	BLACKHAWK (C) JIMMYE LARSEN 1705	61
62	NEW	1	I HAVE TO GO TO LATELY I DO (MCA)	EMILIO (C) JIMMYE LARSEN 1705	62
63	49	45	I JUST WANTED TO BE I DO (MCA)	LOBBIE MCGRAW (C) JIMMYE LARSEN 1705	63
64	NEW	1	JUST WHEN I NEEDED YOU MOST I DO (MCA)	JOHN BRERRY (C) JIMMYE LARSEN 1705	64
65	75	—	JUST WHEN I NEEDED YOU MOST I DO (MCA)	JOHN BRERRY (C) JIMMYE LARSEN 1705	65
66	66	66	MYNIE TONK SONG I DO (MCA)	MYNIE TONK SONG (C) JIMMYE LARSEN 1705	66
67	NEW	1	MAVIE HELL, NOTICE HER NOW I DO (MCA)	MINDY MCCREARY (C) JIMMYE LARSEN 1705	67
68	NEW	1	AMEN CHIM OF LOVE I DO (MCA)	DARLE SINGLETARY (C) JIMMYE LARSEN 1705	68
69	NEW	1	LONG TAIL TAIL I DO (MCA)	THE BEACH BOYS (C) JIMMYE LARSEN 1705	69
70	73	—	FRIENDS DON'T DRIVE FANOS... I DO (MCA)	DEPT DODD (C) JIMMYE LARSEN 1705	70
71	NEW	1	HIGH LOW AND IN BETWEEN I DO (MCA)	MARK WILLS (C) JIMMYE LARSEN 1705	71
72	NEW	1	BETTY'S GOT A BASS BOAT I DO (MCA)	PAUL TILLIS (C) JIMMYE LARSEN 1705	72
73	70	65	I NEVER STOPPED LOVIN' YOU I DO (MCA)	STEVE AZAR (C) JIMMYE LARSEN 1705	73
74	74	—	ONCE I WAS THE LIGHT OF YOUR LIFE I DO (MCA)	STEPHANIE BENLEY (C) JIMMYE LARSEN 1705	74
75	66	61	WINKY WINKY I DO (MCA)	LARRY STEVART (C) JIMMYE LARSEN 1705	75

Records shown as in-store in the previous week, regardless of chart movement. All records were those records which were 3000 detections for the first time. * Indicates availability. Catalog number for cassette, vinyl, or CD is available. (C) Copyright for sales of 1 million units, with maximum time indicated by a numeral following the symbol. © 1996, Billboard® Communications and the Great Lakes Music Group.

Billboard. Top Country Singles Sales

OCTOBER 12, 1996

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	3	4	5	6
1	1	1	BLUE OIL TOWNS I DO (MCA)	*** No. 1 *** LEANN RIMES (W) MICHAEL 3	1
2	2	2	GUYS DO IT ALL THE TIME I DO (MCA)	MINDY MCCREARY (C) JIMMYE LARSEN 1705	2
3	3	3	STRAWBERRY WINE I DO (MCA)	DEANA CARTER (C) JIMMYE LARSEN 1705	3
4	4	4	I DO I DO (MCA)	PAUL BRAND (C) JIMMYE LARSEN 1705	4
5	5	5	CHANGE MY MIND I DO (MCA)	JOHN BRERRY (C) JIMMYE LARSEN 1705	5
6	6	6	MORE THAN YOU'LL EVER KNOW I DO (MCA)	TRAVIS TRUITT (C) JIMMYE LARSEN 1705	6
7	7	7	ME AND YOU I DO (MCA)	KENNY CHESNEY (C) JIMMYE LARSEN 1705	7
8	8	8	REDNECK GAMES I DO (MCA)	JEFF FOWORTHY WITH ALAN JACKSON (C) JIMMYE LARSEN 1705	8
9	9	9	EVERY LIGHT IN THE HOUSE I DO (MCA)	TRACE ADKINS (C) JIMMYE LARSEN 1705	9
10	10	10	THEN YOU CAN TELL ME GOODBYE I DO (MCA)	NEAL MCDOONALD (C) JIMMYE LARSEN 1705	10
11	11	11	LIVING IN A MOMENT I DO (MCA)	TY GANGLAND (C) JIMMYE LARSEN 1705	11
12	12	12	SO MUCH FOR PRETENDING I DO (MCA)	BRYAN WHITE (C) JIMMYE LARSEN 1705	12
13	13	13	STARS OVER TEXAS I DO (MCA)	TRACY LARSEN (C) JIMMYE LARSEN 1705	13

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
14	15	16	17	18	19
14	13	11	MY MARIA I DO (MCA)	MARIA LEMMON (C) JIMMYE LARSEN 1705	14
15	15	14	JOHN'S CLOSER I DO (MCA)	MARK WILLS (C) JIMMYE LARSEN 1705	15
16	16	15	I AM THAT ANOTHER WOMAN I DO (MCA)	BROOKS & DUNN (C) JIMMYE LARSEN 1705	16
17	17	14	AND THEN YOU, ANOTHER ME I DO (MCA)	BRADY SEALS (C) JIMMYE LARSEN 1705	17
18	18	20	GOODNIGHT SWEETHEART I DO (MCA)	DAVID KERISH (C) JIMMYE LARSEN 1705	18
19	19	21	IRRESISTIBLE YOU I DO (MCA)	TY GANGLAND (C) JIMMYE LARSEN 1705	19
20	20	22	I LIKE IT, I LOVE IT I DO (MCA)	TRAVIS TRUITT (C) JIMMYE LARSEN 1705	20
21	21	17	THAT GIRL'S BEEN SPIN' ON ME I DO (MCA)	BILLY DEAN (C) JIMMYE LARSEN 1705	21
22	22	18	I'M NOT SUPPOSED TO LOVE YOU ANYMORE I DO (MCA)	BRYAN WHITE (C) JIMMYE LARSEN 1705	22
23	NEW	1	BIG LOVE I DO (MCA)	TRACY BYRD (C) JIMMYE LARSEN 1705	23
24	NEW	1	AIN'T GOT NOTHING ON US I DO (MCA)	JOHN MICHAEL MONTGOMERY (C) JIMMYE LARSEN 1705	24
25	—	—	WHAT WILL YOU DO WITH ME & STOP THE I DO (MCA)	WESTERN FLYER (C) JIMMYE LARSEN 1705	25

Records with the greatest sales gains this week. * Indicates availability. Catalog number for cassette, vinyl, or CD is available. (C) Copyright for sales of 1 million units, with maximum time indicated by a numeral following the symbol. © 1996, Billboard® Communications and the Great Lakes Music Group.



by John Lannert

ROUNDER FINDS ASHÉ: Rounder Records has signed a distribution deal with Ashé Records, a newly formed New York imprint founded by producer/musician Rachel Faro and German entertainment attorney Helge Sasse. The label plans to release Afro-Caribbean product inspired by *ashé* (or *axé*), a word from the Yoruba African tribe that has multiple meanings that relate to energy, power, and happiness. Cuban acts will anchor Ashé's roster. Sharing production duties with Faro will be veteran percussionist Sammy Figueroa.

Ashé's initial three titles, due Nov. 5, are by Puerto Rican master of the cuatro guitar Yomo Toro ("Celebrando Navidad") and a pair of Cuban artists: acoustic guitarist José Ángel Navarro ("Mía") and esteemed Afro-Cuban ritual vocalist Lázaro Ros ("Songs For Eleguá").

Product expected for early 1997 includes albums by three more Cuban acts: famed tropical ensemble Los Van Van, jazz band Cuarto Espacio, and rumba group Clave Y Guaguancó.

In other rounder news, Juan José Gutiérrez-Rodríguez, creative soul of Henry Street/Rounder's sorely overlooked Afro-Puerto Rican set *Los Pienso De La* 21, was given a National Heritage Fellowship award on Sept. 25 in Washington, D.C., by the National Endowment for the Arts.

TITO FOR 32¢: In October, the U.S. Postal Service will issue a stamp featuring a picture of Tito Puente. On Oct.

2, RMM's master timbalero/vibist received a special award from the New York State Hispanic Heritage Month Committee in recognition of his contributions to the Latino community. Puente and his fiery labelmate India have been making waves on Billboard's Top Jazz Albums chart with their TropJazz/RMM release "Jazzisti."

LEGENDS ON TOUR: The Latin Legends, a New York salsa/Latin jazz ensemble led by Larry Harlow, kicked off a monthlong tour Sept. 27 at the Sportsman Lodge in Los Angeles. In mid-October, Harlow and crew will take a break from the road and record their debut album, which will feature two songs by Omar Alfanno, with Ismael Miranda and Junior González handling vocals. The forthcoming record, which is being shopped for a deal, will be completed by the end of November. Former Fania All-Stars Adalberto Santiago, Yomo Toro, and Cachete Maldonado are among the members of the Latin Legends. Incidentally, Harlow and Dr. David González have teamed to produce a children's musical titled "Sofrito." The show is set to run March 18-30, 1997, at the New Victory Theater in New York.

SMOKES AND CONCERTS: Hollywood Rock 97 has been canceled by its sponsor, cigarette manufacturer Souza Cruz. In a statement, the company, whose popular brand Hollywood guided the festival name, cited dissatisfaction with the format of the annual music fest, which in the past seven years has brought in the likes of the Rolling Stones, Bob Dylan, Nirvana, Pigeon & Plant, and Aerosmith. Souza Cruz expects to relaunch the event in 1998.

Another Souza Cruz cigarette brand, Free, remains part of the Free Jazz Festival. That event is slated to take place in Rio de Janeiro (Friday [11]-Oct. 13) and São Paulo, Brazil (Thursday [10]-Saturday [12]). Despite its title, the 12th installation of the festival features a range and eclectic (Continued on next page)

THE Billboard Latin 50™

Compiled from a national sample of retail stores and tape sales reports generated, compiled, and provided by

WEEK DATE	WEEK DATE	ARTIST	LABEL & NUMBER (DISTRIBUTING LABEL)	TITLE
1	1	15	*** No. 1 ***	
1	1	15	LOS DEL RIO (ARCA 378128) (4 weeks at #1)	MACARENA NON STOP
2	2	7	LUIS MIGUEL (WEA LATIN 12567)	NADA ES IGUAL...
3	3	65	VARIOUS ARTISTS (ARCA 3786 B4)	MACARENA MIX
4	4	46	ENRIQUE IGLESIAS (FONOVIS 5004)	ENRIQUE IGLESIAS
5	5	79	GIPSY KINGS (MONDOLUN 79350AC)	THE BEST OF GIPSY KINGS
6	7	2	LOS MISMIOS (WEA LATIN 52381)	JUNTOS PARA SIEMPRE
7	6	30	SHAKIRA (SONY 81756)	¡PES DIEZCOS!
8	11	63	SELENA (EMI 24124) (LATIN)	DREAMING OF YOU
9	8	29	GIPSY KINGS (MONDOLUN 79359AC)	TIERRA GITANA
10	14	2	BOBBY LULITO (WEA LATIN 52329)	ENSEÑAME
11	6	21	ROBYN PRIMO (FONOVIS 50274)	POR PURO... ¡MCR!
12	10	10	MARC ANTONIO SOLÍS (FONOVIS 50312)	EN FIENZO VUELVO
13	12	22	JENNIFER Y LOS JETZ (WEA LATIN 52412)	DULZURA

GREATEST GAINER

14	19	171	GLORIA ESTEFAN (A & M 63667) (LATIN)	MI TIERRA
15	18	53	GLORIA ESTEFAN (A & M 63667) (LATIN)	ABRIENDO PUERTAS...
21	28	55	MARC ANTHONY (J&M 31562)	TODO A SU TIEMPO
17	18	23	LOS TIGRES DEL NORTE (FONOVIS 50409)	UNIDOS PARA SIEMPRE
26	13	5	LOS PALMIOS (SONY 80552)	DUELE EL AMOR
37	17	54	RICY MARTIN (SONY 8161)	A MEDIO VUELO
28	29	7	PAUL ANKA (SONY 80555) (SONY)	AMIGOS

HOT SHOT DEBUT

31	NEW ▶	BRONCO (FONOVIS 50252)		HOMENAJE A LOS GRANDES GRUPOS	
22	20	25	OLGA TANON (WEA LATIN 12467)	NIUELOS SENDEROS	
28	27	18	LOS TUCANES DE TULAJANA (WEA LATIN 52388)	MUNDO DE AMOR	
27	26	17	INTOCABLE (WEA LATIN 52411)	LLEVAME CONTIGO	
36	23	6	JERRY RIVERA (SONY 80517)	FRESCO	
27	26	6	MAZZ (WEA LATIN 52433)	MAZZ MARIACHI Y TRADICION	
27	27	132	SELENA (EMI 24124)	AMOR PROHIBIDO	
32	32	4	VARIOUS ARTISTS (MCA 3002)	CHUPACABRAS MIX	

10	NEW	LAURA PUSINI (WEA LATIN 12571)	L/S COSAS QUE VIVES	
37	37	41	MICHAEL SILDGADO (J&M 3427)	EN CONCIERTO
11	24	47	PEDRO FERNANDEZ (POLYGRAM LATINO 523671)	PEDRO FERNANDEZ
18	10	9	VARIOUS ARTISTS (HOTEL 87P 20265) (SONY)	POWER MIX LATINO
33	37	24	VICENTE FERNANDEZ (SONY 81836)	Y SUS CANCIONES
34	28	25	ALEJANDRO FERNANDEZ (SONY 81864)	QUE SEAS MUY FELIZ
36	36	66	MANA (WEA LATIN 90707)	CUANDO LOS ANGELES LLORA
28	12	12	BANDA MIGUEY (FONOVIS 5193)	ETERNO ENAMORADO
19	18	65	JULIO IGLESIAS (SONY 81504)	LA CARRETERA

41	36	36	CHRISTIAN (FONOVIS 5051)	EL DESSEO DE QUI TU VOZ
42	42	17	LOS DEL RIO (ARCA 378128) (4 weeks at #1)	A MI ME GUSTA
48	48	119	GIPSY KINGS (MONDOLUN 79350AC)	GIPSY KINGS

43	NEW	GIPSY KINGS A ELECTRA GORAS/STG	GIPSY KINGS	
44		LOS MIRACULOS DEL NORTE (FONOVIS 5058)	VERDADES NORTENAS	
45	36	4	RICARDO ARJONA (SONY 80201)	SI EL NORTE FUERA EL SUR
46	48	6	LA MAKINA (SON 52417) (SONY)	LA MAKINA... A MIL
47	48	23	VARIOUS ARTISTS (ARCA 36859/3080)	VERANO '96
48	RE-ENTRY	LUIS MIGUEL (WEA LATIN 12212)	EL CONCIERTO	
49	49	51	THALIA (WEA LATIN 36150)	EN EX-TISS
50	45	21	ILEGALES (ARCA 378128)	ILEGALES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LOS DEL RIO (ARCA 378128) (4 weeks at #1)	1 GLORIA ESTEFAN (A & M 63667) (LATIN)	1 LOS MISMIOS (WEA LATIN 52381)
2 LUIS MIGUEL (WEA LATIN 12567)	2 GLORIA ESTEFAN (A & M 63667) (LATIN)	2 BOBBY LULITO (WEA LATIN 52329)
3 VARIOUS ARTISTS (ARCA 3786 B4)	3 MARC ANTHONY (J&M 31562)	3 ROBYN PRIMO (FONOVIS 50274)
4 ENRIQUE IGLESIAS (FONOVIS 5004)	4 JERRY RIVERA (SONY 80517)	4 JENNIFER Y LOS JETZ (WEA LATIN 52412)
5 GIPSY KINGS (MONDOLUN 79350AC)	5 MARC ANTHONY (J&M 31562)	5 LOS TIGRES DEL NORTE (FONOVIS 50409)
6 SHAKIRA (SONY 81756)	6 JERRY RIVERA (SONY 80517)	6 LOS TIGRES DEL NORTE (FONOVIS 50409)
7 SELENA (EMI 24124) (LATIN)	7 MARC ANTHONY (J&M 31562)	7 SELENA (EMI 24124) (LATIN)
8 GIPSY KINGS (MONDOLUN 79350AC)	8 JERRY RIVERA (SONY 80517)	8 LOS TIGRES DEL NORTE (FONOVIS 50409)
9 MARC ANTHONY (J&M 31562)	9 MARC ANTHONY (J&M 31562)	9 LOS TIGRES DEL NORTE (FONOVIS 50409)
10 RICKY MARTIN (SONY 8161)	10 JUAN LUIS GUERRA (44) (SONY 80555) (SONY)	10 JUAN LUIS GUERRA (44) (SONY 80555) (SONY)
11 PAUL ANKA (SONY 80555) (SONY)	11 RICKY MARTIN (SONY 8161)	11 SELENA (EMI 24124) (LATIN)
12 OLGA TANON (WEA LATIN 12467)	12 RICKY MARTIN (SONY 8161)	12 SELENA (EMI 24124) (LATIN)
13 LUIS MIGUEL (WEA LATIN 12555)	13 RICKY MARTIN (SONY 8161)	13 SELENA (EMI 24124) (LATIN)
14 JAGUARES (WEA 41230) (SONY)	14 RICKY MARTIN (SONY 8161)	14 SELENA (EMI 24124) (LATIN)
15 MANA (WEA LATIN 52407)	15 RICKY MARTIN (SONY 8161)	15 SELENA (EMI 24124) (LATIN)
16 JAGUARES (WEA 41230) (SONY)	16 RICKY MARTIN (SONY 8161)	16 SELENA (EMI 24124) (LATIN)
17 JAGUARES (WEA 41230) (SONY)	17 RICKY MARTIN (SONY 8161)	17 SELENA (EMI 24124) (LATIN)
18 JAGUARES (WEA 41230) (SONY)	18 RICKY MARTIN (SONY 8161)	18 SELENA (EMI 24124) (LATIN)
19 JAGUARES (WEA 41230) (SONY)	19 RICKY MARTIN (SONY 8161)	19 SELENA (EMI 24124) (LATIN)
20 JAGUARES (WEA 41230) (SONY)	20 RICKY MARTIN (SONY 8161)	20 SELENA (EMI 24124) (LATIN)

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NOTAS

(Continued from preceding page)

the cast of nonjazz artists, including Björk, McShell Négessébo, George Clinton, James Taylor, Salif Keita, and Isaac Hayes.

Headlining the jazz-oriented portion of the bill are Herbie Hancock, Clark Terry, Christian McBride, Ellis Marsalis Trio, Incognito, Earl Klugh, and John Pizzarelli.

REGIONAL ROUNDUP: "Siempre Selena," a collection of previously unreleased material and sonically revamped early songs by the pop/Tejano superstar Selena, is due Oct. 29 on EMI Latin. Selena's biopic is due April 16, 1997—that would have been her 25th birthday... Just released on Sony Brasil are "Feição Com Arroz" by pop superstar Daniela Mercury and "O Ere" by slamming reggae crew Cidade Negra... Concert promoter/RMM president Ralph Mercader re-opened his Latin Quarter niter in New York Oct. 3. Scheduled to appear this week at the club are Sony's Giro on Thursday (10), RMM's Ray Sepúlveda on Friday (11), and

Sony's Jerry Rivera and RMM's Isidro Infante on Saturday (12). In addition, Mercader will showcase several top Latino crossover acts at the inaugural New York Latin Jam Fest Oct. 26 at Madison Square Garden. Among the acts booked to perform are C+C Music Factory, India, H.O.L.A./PolyGram's Proyecto Uno, EMI Latin's Barrio Boyz, RCA/BMG's El General, and 2 in 1 A Reem. Selena's star Roberta Miranda has left Continental/Warner for PolyGram Brasil.

Show Market '96, a trade fair focusing on the live entertainment industry, is set to take place Nov. 21-23 at the Sant Jordi Palace in Barcelona, Spain... Just out on EMI Chile is "Viaje" the second album by highly touted rock act Lucybell... California publisher permusic will open a Miami office this month. Ramón Arias, who was recently upped to director of Latin talent acquisition and director of the talent acquisition department, East Coast, will oversee the Miami branch. Also, permusic has re-signed

Jagueros front man Saúl Hernández and signed a co-publishing accord with the New York Publishing, which is owned by Tejano notable Little Joe.

SONY MEXICO ROLLING: Sony Mexico is set to step up anticipation for the traditionally strong holiday season in Mexico. Just released on the label is "Vivencias," a pop record by Ana Gabriel that was produced by Jorge Luis Rodríguez.

Also out on Sony are "Tierra La Noche" by teen pop singer Fey, who sold more than 500,000 units of her 1995 self-titled debut, and "Mas Puerte Que La Vira" by Yuri, whose album features ranchera renditions of her greatest pop/ballad hits.

Chayanne has completed a promo tour in support of his latest effort, "Volover A Nacer," with TV appearances on such Televisa shows as "Siempre En Domingo" and "La Toca-da," Verónica Castro's new talk show. Chayanne could replicate the 1993 comeback success of labelmate Ricky Martin with "Volover A Nacer," a likeable set with an appealing blend of rhythmic ballads and upbeat songs.

Sony Mexico managing director Angel Carrasco says that a whopping 500,000 units of Ricardo Arjona's sensational new disc "Si El Norte Pasa El Sur" ("If The North Were The South") have been shipped in Latin America. The album's controversial title about socio-political differences between the U.S. and Latin America and its accompanying video have been shunned by the Mexican media, but sales will not be lacking. In the U.S., the record has already hit

The Billboard Latin 50, even though the title track has mustered only lackluster radio support.

Carrasco adds that the as-yet-united new album from former teen throb Pablo Ruiz is set to drop at the end of November.

ARGENTINA NOTAS: Distribuidora Belgrano Norte has just released "Cosa De Hombres" by multiplatform EdB band Memphis La Blusera... Discos Milagros has dropped the sophomore album by Demónios De Tasmán, "Modelo 96." In the past year, the rock act has opened for Siouxsie & The Banshees and Sony Argentina's Babasónicos. Members of Babasónicos and Sony's Los Brujos produced part of the record.

Keyboard whiz Juan Blas Caballero has finally put together a band for live dates in support of his latest album, "Mágic Jazz, Vol. 1," an acid-jazz album recorded under Caballero's studio name Superosonic Finestra and released on indie label Música Maestro. Singer Magali and DJ Zuki have drawn raves during the band's live shows at Buenos Aires discos Puente Míre, El Dorado, and El Codo.

CHART NOTES: It appears that "Macarena" mania, which was first written about in this column more than 14 months ago (Billboard, July 29, 1995), has peaked at retail.

While two "Macarena" titles continue to bode down the first- and third-place spots on The Billboard Latin 50, sales of each record have been sliding for two consecutive weeks.

Though Fonovisa's flagship artist Marco Antonio Solís edges out his former bandmates Los Misioneros this week on Hot Latin Tracks, the EMI Latin group is besting Solís on The Billboard Latin 50, where its debut album, "Juntos Para Siempre," ratchets up 7-6 with a bullet. "En Pleno Vuelo," Solís' first album as a solo act, slides 10-12 and falls out of the top 10 for the first time since its release in August.

Sony Discos' venerable Paul Anka, who notched his first top 10 hit on Hot Latin Tracks in August, cracks the top 20 of The Billboard Latin 50 for the first time, as his bilingual project "Amigos" leaps 29-20.

With BMG's U.S. division providing marketing support, RCA/BMG act Jaguares seemed poised to strike a powerful retail note for rock en español last week when their premiere disc, "El Equilibrio De Los Jaguares," came in at No. 21 on the Billboard Latin 50. Unfortunately, the album tanked 21-38 this week.

Assistance in preparing this column was provided by Marcelo Formadeiro Batar in Buenos Aires, Enor Páano in São Paulo, and Teresa Aguilar in Mexico City.

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LATIN TRACKS A-Z

- 1 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 2 ANA, ANGELO AMOR (Herman Chappell)
- 3 AMAR UNA VEZ MAS (Diana, BNL/Music Magic, ASCAP)
- 4 ANOR PRISONERO (Pacheco Musical)
- 5 AMOR TROVADO (Copyright Control)
- 6 AQUÍ EL QUE HABIA QUE YU (Sony Music, ASCAP)
- 7 ARROJA TU VOLCAN (Copyright Control)
- 8 CUANDO FUESTE MI (JACO, SESAC)
- 9 CUESTION ETERNIDAD (71 Ediciones, BMI)
- 10 DAME (Copyright Control)
- 11 DUELE EL AMOR (Rovinsky ASCAP)
- 12 EL CORPO CRABO (Rovinsky ASCAP/Horner, ASCAP)
- 13 EL DORADO (Copyright Control)
- 14 EL PRINCIPLE (Copyright Control)
- 15 EXERNAME (Bella Pacific, ASCAP/Stone, ASCAP)
- 16 ESTRELLA GEMELA (STELLA STELLA INC. Rockwood, BMI/Peter Hill, BMI)
- 17 HOLMBRIDGE (Copyright Control)
- 18 LEVANTE CONTINIO (Copyright Control)
- 19 LOCO DE AMOR (Gómez, BMI, ASCAP/BPI & Q, United, ASCAP)
- 20 ME CIZA AMOROSO DEARTE (Copyright Control)
- 21 MEJORES QUE ELLA (Mafalda, ASCAP)
- 22 NO LO CREO (Blackwood, BMI)
- 23 NO LLEGUE POR MI (Fronsonic, SESAC/Interscope, ASCAP)
- 24 NO PUEDO ARRANCARTE DE MI (Gómez, BMI)
- 25 NO TE VAYES (Gómez, BMI, ASCAP)
- 26 OREUTRA MEXICANA (BMI, Sony Music, ASCAP)
- 27 PERDIENTE SEA (Copyright Control)
- 28 POR AMAR SE DA TODO (JMI, Rockwood, BMI)
- 29 PURA GULONIA (Copyright Control)
- 30 QUELITE (Cortis, Gómez, SESAC)
- 31 QUERETE (Gómez, BMI)
- 32 QUE PENA ME HAS (Gómez, SESAC)
- 33 RECUERDOS, TRISTEZA Y SOLIDAR (Gómez, SESAC)
- 34 RESTOS DE PASION (INCANTURIO PARK (Coney, ASCAP)
- 35 SIEMPRE NACE FRIO (Sony, BMI, ASCAP)
- 36 SIEMPRE TE AMARE (Rovinsky ASCAP)
- 37 SIN ELLA (Cortis, Gómez, SESAC)
- 38 SILENCIUM TO AMOR (Phonometric, ASCAP/BNL, ASCAP)
- 39 TU ELEGIR ENAMORADO (Copyright Control)
- 40 UN AÑO EN EL OLVIDO (Eti-Ed)

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WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
(1)	8	2	MARCO ANTONIO SOLIS	RECUERDOS, TRISTEZA Y SOLIDARIDAD
2	2	4	LOS MISMOS	ME ESTA DOLIENDO DE LA RITA
(3)	5	5	LOS TIGRES DEL NORTE	CUANTO OLVIDADA
4	3	9	LUIS MIGUEL	DAME
			*** AIRPOWER ***	
(5)	NEW	1	GRUPO LIMITE	EL PRINCIPE
6	1	2	ENRIQUE IGLESIAS	NO LLORES POR MI
10	10	5	EMMANUEL	AMOR TOTAL
8	7	8	BRONCO	AMOR, AMOR AMOR
7	8	10	MARCO ANTONIO SOLIS	QUE PENA ME DAS
10	6	11	CRISTIAN	NO PUEDO ARRANCARTE DE MI
(11)	12	18	EDNITA NAZARIO	ATADA A TU VOLCAN
			*** AIRPOWER ***	
(12)	10	2	LOS TEMERARIOS	CUANDO FUISTE MIA
(13)	13	7	CHAYANNE	SOLAMENTE TU AMOR
15	8	5	BANDA MAGUEY	TU ETERNO ENAMORADO
(15)	15	11	LOS FUGITIVOS	PERMITESE SER
15	15	12	EDGIE GONZALEZ	EL DISGUSTO
			*** AIRPOWER ***	
(17)	26	37	AMANDA MIGUEL	AMAME UNA VEZ MAS
18	14	15	LOS HUACANES DEL NORTE	LA MARCHA DEL 911
(19)	27	2	LAURA PAUSINI	INOLVIDABLE
19	26	6	JERRY RIVERA	LOCO DE AMOR
(21)	NEW	1	SELENA	SIEMPRE HACE FRIJO
22	11	7	LA MARFA	ME GUSTAS
25	14	6	LOS PALOMINOS	QUELE EL AMOR
(24)	22	2	MARC ANTHONY	FOR AMAR SE CONDO
(25)	20	22	INTOCABLE	LLEVAME CONTIGO
26	16	6	VICENTE FERNANDEZ	AQUI, EL QUE MANDA SOY YO
27	21	30	JENNIFER Y LOS JETZ	AGUINADA
28	23	27	BOBBY PULIDO	ENSENAME
29	35	3	MAZZ	SIN ELLA
30	24	33	EXTERMINADOR	EL CHUPA CABRAS II
(31)	32	4	PEORO FERNANDEZ	SIEMPRE TE AMARE
32	21	3	ESAILLO	QUEROTE
(33)	NEW	1	SORAYA	QUEROTE
34	16	19	EROS RAMAZZOTTI	ESTRELLA GEMELA
35	29	17	RAUL HERNANDEZ	AMOR PRISIONERO
36	17	12	ANA BARBARA	NO LLORARE
37	RE-ENTRY	23	INTOCABLE	NO TE VAYAS
38	RE-ENTRY	5	MARISELA	UN AMOR EN EL OLVIDO
(39)	NEW	1	LAS TRES SENORAS	OBERTURA MEXICANA
(40)	NEW	1	MAYRA MAYRA	RESTOS DE PASION

POP	TROPICAL/SALSA	REGIONAL MEXICANA
29 SIMONS	17 SIMONS	36 SIMONS
1 CHAYANNE	1 JERRY DIVERA	1 LOS TIGRES DEL NORTE
2 EDNITA NAZARIO	2 LOCO DE AMOR	2 MARCO ANTONIO SOLIS
3 ATADA A TU VOLCAN	3 MARCO ANTONIO SOLIS	3 GRUPO LIMITE
4 ENRIQUE IGLESIAS	4 POR AMAR SE DA TODO	4 BRONCO
5 LOS MISMOS	5 MAYRA MAYRA	5 LOS HUACANES DEL NORTE
6 LUIS MIGUEL	6 RESTOS DE PASION	6 AMOR, AMOR AMOR
7 LAURA PAUSINI	7 EL QUE COME PANCITA	7 AGUINADA
8 INOLVIDABLE	8 LOS PERREZOS	8 SIEMPRE HACE FRIJO
9 AMANDA MIGUEL	9 MEY MEZ	9 ME GUSTAS
10 CHAYANNE	10 FRANKIE RUIZ	10 AMOR TOTAL
11 EMMANUEL	11 MARCHA DEL 911	11 AMOR, AMOR AMOR
12 AMANDA MIGUEL	12 SIEMPRE HACE FRIJO	12 QUE PENA ME DAS
13 ENRIQUE IGLESIAS	13 SIEMPRE HACE FRIJO	13 QUE PENA ME DAS
14 LAURA PAUSINI	14 SIEMPRE HACE FRIJO	14 QUE PENA ME DAS
15 AMANDA MIGUEL	15 SIEMPRE HACE FRIJO	15 QUE PENA ME DAS
16 ENRIQUE IGLESIAS	16 SIEMPRE HACE FRIJO	16 QUE PENA ME DAS
17 LAURA PAUSINI	17 SIEMPRE HACE FRIJO	17 QUE PENA ME DAS
18 AMANDA MIGUEL	18 SIEMPRE HACE FRIJO	18 QUE PENA ME DAS
19 ENRIQUE IGLESIAS	19 SIEMPRE HACE FRIJO	19 QUE PENA ME DAS
20 LAURA PAUSINI	20 SIEMPRE HACE FRIJO	20 QUE PENA ME DAS
21 AMANDA MIGUEL	21 SIEMPRE HACE FRIJO	21 QUE PENA ME DAS
22 ENRIQUE IGLESIAS	22 SIEMPRE HACE FRIJO	22 QUE PENA ME DAS
23 LAURA PAUSINI	23 SIEMPRE HACE FRIJO	23 QUE PENA ME DAS
24 AMANDA MIGUEL	24 SIEMPRE HACE FRIJO	24 QUE PENA ME DAS
25 ENRIQUE IGLESIAS	25 SIEMPRE HACE FRIJO	25 QUE PENA ME DAS
26 LAURA PAUSINI	26 SIEMPRE HACE FRIJO	26 QUE PENA ME DAS
27 AMANDA MIGUEL	27 SIEMPRE HACE FRIJO	27 QUE PENA ME DAS
28 ENRIQUE IGLESIAS	28 SIEMPRE HACE FRIJO	28 QUE PENA ME DAS
29 LAURA PAUSINI	29 SIEMPRE HACE FRIJO	29 QUE PENA ME DAS
30 AMANDA MIGUEL	30 SIEMPRE HACE FRIJO	30 QUE PENA ME DAS

4 out of 4

Enrique Iglesias

#1 SINGLE
SI TU TE VAS

Billboard Hot Latin Tracks™ FOR WEEK ENDING JANUARY 27, 1996

WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	1	ENRIQUE IGLESIAS	SI TU TE VAS

#1 SINGLE
EXPERIENCIA RELIGIOSA

Billboard Hot Latin Tracks™ FOR WEEK ENDING MAY 4, 1996

WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	1	ENRIQUE IGLESIAS	EXPERIENCIA RELIGIOSA

#1 SINGLE
POR AMARTE

Billboard Hot Latin Tracks™ FOR WEEK ENDING JUNE 1, 1996

WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	1	ENRIQUE IGLESIAS	POR AMARTE

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Slatkin, NSO Issue Their Take On Corigliano's No. 1

REMEMBER: It's the rare new orchestral work that receives a second recording within a half-dozen years, but John Corigliano's Symphony No. 1 is unusual. Written in 1990, the symphony was born out of a contemporary resource: Corigliano saw the AIDS Memorial Quilt, which has more than 45,000 panels sewn by friends and family to memorialize those who have died of the disease, and decided to create a musical memorial to his friends who had died. The symphony has received more than 150 performances by 68 orchestras in 15 countries. The Chicago Symphony and Daniel Barenboim made the first recording of it for Erato, and now Leonard Slatkin and the National Symphony (NSO) have made a live recording for RCA Red Seal.

Slatkin became music director of the NSO this season; this is their first recording together. (Slatkin and his previous ensemble, the St. Louis Symphony, made dozens of recordings for RCA under a long-term contract.) The team will perform the symphony on its March 1997 East Coast tour.

The disc, released Sept. 17, also includes the world-premiere recording of Corigliano's companion piece "Of Rage And Remembrance," an orchestral/vocal work based on the third movement of the symphony. For that movement, "Ghosts Of Versailles," to which he set themes. In the symphony, the composer says, "those themes, those words, interweave against a solemn string background. I think you feel the sadness, but without the words, the feeling isn't specific." In "Of Rage And Remembrance," the words are brought back and coupled with a yearning poem by Hoffman at the conclusion of the work, members of the chorus chant the names of their own dead friends. Michelle DeYoung



CORIGLIANO



by Heidi Waleson

is the mezzo-soprano soloist. Some of the proceeds of the sales of the recording will go to the AIDS-fighting organizations Classical Action and the



SLATKIN

DeYoung

Names Project, which sponsors and displays the quilt. RCA will collaborate with the Names Project when the quilt is displayed on the Mall in Washington, D.C. (where it will extend from the Washington Monument to the Lincoln Memorial and beyond), Friday (11)-Oct. 18. At a gala fund-raising event on Saturday (12), RCA will premiere a 12-minute film set to "Of Rage And Remembrance" that stars Donna Murphy. The film, along with interviews with Slatkin, Corigliano, and representatives for the AIDS organizations, will be incorporated into an electronic press kit.

JUST A LITTLE EXTRA: Conifer Classics (BMG Classics) has put together a Mahler cornucopia to celebrate the 100th anniversary of the premiere of Mahler's Symphony No. 2 ("Resurrection") in conjunction with Gilbert Kaplan, Mahler 2 enthusiast

and amateur conductor. The two-CD set, titled "The Kaplan Mahler Edition," includes Kaplan's performance of the symphony with the London Symphony Orchestra And Chorus and soloists Benita Valente and Maureen Forrester, which was originally released by MCA Records in 1988. (The set has sold 145,000 copies worldwide, according to BMG.) Also in the set is "Adagietto" from Symphony No. 5; piano performances; and verbal reminiscences from people who knew Mahler. The set also includes a CD-ROM, "The Mahler Album," a discussion of Kaplan's coffee-table book of photos and drawings of Mahler with text in three languages. Two booklets complete the set: a miniature of the 1897 first edition of the complete score and a 145-page compendium of Kaplan's research on the work, including Mahler's letters. The set, released in Europe last summer to coincide with Kaplan's Mahler 2 performance at Salzburg, Austria, and in the U.S. in September, retails for the regular price of a two-CD set.

HALL OF FAME: Baseball has one, and rock does too, so why not a Classical Music Hall of Fame? Pharmacist David A. Klinghirsch of Cincinnati thinks there should be one, and he is assembling a board and funders to create it. Klinghirsch envisions a hall of fame of living and deceased American composers and performers joined to a museum featuring hands-on displays that would enable visitors to learn about all aspects of classical music. Klinghirsch anticipates his first induction ceremony being held in Cincinnati in September 1997; he is soliciting recommendations as to the criteria for selection and appropriate individuals. Contact him at 2002 Carey Tower, 441 Vine St., Cincinnati, Ohio 45202; 513-621-3263; 606-581-9450.

APOCALYPTIC STRINGS METALLICA ALONG

(Continued from page 14)

The set was recorded in March. Topplin says, "Maybe our versions make Metallica songs easier for classical purists to appreciate, but to me, our versions are pure heavy metal."

The album was licensed to Mercury in Finland under PolyGram. Finland managing director Guggi Kokkijuchkin approached Hunninen at a party. Says Hunninen, "Guggi said, 'Why haven't we got this band already?' We have Metallica—this could work."

Kokkijuchkin aims to prove that symbiosis when Apocalypsis opens for Metallica at the metal band's show in Helsinki Nov. 18 and 19. Meanwhile, he says, "Plays Metallica By Four Cellos" is receiving a "good reception" from Mercury companies and consumers in the U.K., Italy, Sweden, and Germany, as well as in Thailand and Japan. Hunninen adds that it is "selling well" in unexpected markets, such as Turkey and Malaysia.

The album is due in Germany and France at the end of October and was issued in the U.K. and U.S. last month.

An international release schedule looked unlikely at the outset of the project, when, according to Kokkijuchkin, other labels in Finland

passed on the set before it was taken up by his company. Mercury, however, had no doubts. "The label manager and the sales manager both thought it was a marvellously good idea," says Kokkijuchkin.

Asked who will buy the album, he says he feels the core purchasers will be metal fans, though he regards it as having significant wider potential.

Apocalypsis has four dates planned in the home and will play shows in the territories in which the album breaks through first, and Hunninen says France and/or Germany are the most likely candidates.

Of potential future projects, he says, "We will wait to see how things go, but we have some ideas. The band would like to do either an Argentinian-type tangos like the boom or metal collaboration with tracks from groups like Anthrax."

"The band is currently working on a single 'The Christmas,' he adds. "It's a metal version of 'Little Drummer Boy,' but we don't know if it will definitely be released yet."

Assistance in preparing this story was provided by Jon Crouch in London and Antti Isokangas in Helsinki.



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- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book September 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Airplay Markets. \$75
- 7. BOOK BONUS:** The Power Book September Edition AND The Power Book March 1997 Edition—\$119 (order March '97 issue now & save more than 20% and beat '97 price promised)—made in March '97.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the Latin music marketplace. \$55
- 8. SALE! International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) \$69 \$40

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TOP WORLD MUSIC ALBUMS.

WEEK	LAST WEEK	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
		Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan		
		★ ★ NO. 1 ★ ★		
1	79	THE BEST OF THE GIPSY KINGS	28 weeks at No. 1	GIPSY KINGS
2	2	SPIRITCHASER	410 46230/WARNER BROS.	DEAD CAN DANCE
3	29	TERRA GITANA	NONESUCH 7375 AG	GIPSY KINGS
4	36	THE MASK AND MIRROR	WARNER BROS. 45402	LOREENA MCKENNETT
5	7	THE BROTHERS MCMULLEN	WARNER 41903	SOUNDTRACK
6	23	CELTIC TREASURE: THE LEGACY OF TURLUGH O'CAROLAN	NARADA 63705	VARIOUS ARTISTS
7	10	WOMEN OF THE WORLD: CELTIC	PUTNAM	VARIOUS ARTISTS
8	NEW	CELTIC SPIRIT	NARADA 63706	VARIOUS ARTISTS
9	12	CECERIA EVORA	NONESUCH 73875 AG	CECERIA EVORA
10	71	RIVERDANCE	CELTIC HEARTBEAT 82813 AG	BILL WHELAN
11	7	GIPSY KINGS A	ELCITE 40814 AG	GIPSY KINGS
11	8	THE LONG BLACK VEIL	THE CHIEFTAINS	THE CHIEFTAINS
13	70	GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL.	VARIOUS ARTISTS	VARIOUS ARTISTS
14	13	NIGHT SONG	BLK. WOOD 2816	NUSRI/FATEH ALI KHAN & MICHAEL BROOK
15	RE-ENTRY	THE CELTIC MINSTREL	RED WAGON 06393	JAMES GALWAY

TOP BLUES ALBUMS.

		★ ★ NO. 1 ★ ★		
1	1	A TRIBUTE TO STEVIE RAY VAUGHAN	8 weeks at No. 1	VARIOUS ARTISTS
2	2	GOOD LOVE!	MALCO 7483	JOHNNIE TAYLOR
3	46	GREATEST HITS	STEVIE RAY VAUGHAN & DOUBBLE TROUBLE	STEVIE RAY VAUGHAN & DOUBBLE TROUBLE
4	47	LEDBETTER HEIGHTS	EPIC 6607	KENNY WAYNE SHEPARD
5	5	JUST LIKE YOU	DEER 6731/EPIC	KEE' MO'
6	11	A PIECE OF YOUR SOUL	CODE BLUE 87071 MC	STORYVILLE
7	5	FROM THE CRADLE	DISCOWORLD 85172/WARNER BROS.	ERIC CLAPTON
8	9	KEE' MO'	DEER 6732/EPIC	KEE' MO'
9	11	BLUES	MCA 11060	JIMI HENRIX
10	31	PHANTOM BLUES	PRINCE MUSIC 82139	TAJ MAHAL
11	26	THE ALLIGATOR RECORDS 25TH ANNIV. COL.	VARIOUS ARTISTS	VARIOUS ARTISTS
12	24	LIVE THE REAL DEAL	BUDDY GY (WITH G.E. SMITH AND THE SNL BAND)	SUVERORRE 4154/UNIVERSAL
13	5	BLUE DROPS OF RAIN	EUREKA 77023/COCAINE	COREY STEVENS
14	3	CECITY HABIT	MALCO 7482	LITTLE MILTON
15	2	DRIVE TO SURVIVE	JIMMY THACKERY & THE DRIVERS	JIMMY THACKERY & THE DRIVERS

TOP REGGAE ALBUMS.

		★ ★ NO. 1 ★ ★		
1	3	MY EXPERIENCE	2 weeks at No. 1	BOUNTY KILLER
2	12	MAN WITH THE FUN	VIRGIN 41912	MAXI PRIEST
3	64	BOOMBASTIC	BMX	SHAGGY
4	4	REGGAE GOLD 1996	UP 4194	VARIOUS ARTISTS
5	21	FIRE ON THE MOUNTAIN	PWJ 70492	VARIOUS ARTISTS
6	71	NATURAL MYSTIC	TUFF SOUND 1111/EPIC (MC)	BOB MARLEY & THE WAILERS
7	7	LOVE FROM A DISTANCE	UP 4195	BERES HAMMOND
8	16	SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1	UP 4201	BOB MARLEY
9	63	TIL SHILOH	LOUIE CANNON 5241/SPINNALE	BLUU BANTON
10	12	THE BEST OF VOLUME ONE	MIRAGE 41005	UB40
11	47	THE BEST OF VOLUME TWO	MIRAGE 41006	UB40
12	8	MILKMAN	EMI 5131*	MAD COBRA
13	11	VALLEY OF DECISION	GUTTER 4201	CHRISTAFARI
14	NEW	BIG BLUNTS VOLUME 2	TOMMY 41143	VARIOUS ARTISTS
15	141	BAD BOYS A	BMX 84141 37/31 AG	INNER CIRCLE

*Charted with the greatest single sales week in the industry. All numbers (1000) indicate sales of 100,000 copies. All other numbers are for sales of 1 million units with one additional unit indicated by a numeral following the number. All numbers are for sales of 1 million units with one additional unit indicated by a numeral following the number. All numbers are for sales of 1 million units with one additional unit indicated by a numeral following the number. All numbers are for sales of 1 million units with one additional unit indicated by a numeral following the number.

Artists & Music



by Jim Macnie

SPOOKY AND WELL-PLANNED. Piquant funk jazz that's easy to grove to and radio-friendly. David Sanborn's music speaks for itself. But whatever the saxophonist's Sept. 24 release "Songs From The Night Before" achieves will be due in part to the comprehensive campaign Elektra has designed to optimize sales. It has made a dent already: The record debuts at No. 3 on the Top Contemporary Jazz Albums this week.

Elektra put things in motion with a monthlong barrage of weekly faxes to radio, briefing stations on tidbits regarding the record: how and where it was recorded, the players on it, when it was coming, etc. Each week a different item would appear. The lead track, "Spooky," was serviced to urban AC, jazz/AC, smooth jazz, and R&B adult stations Aug. 26.

"It's not as if the jazz world has a shit sheet upon itself," says Dave Venable, senior director of marketing at Elektra. "So we had to get a little creative to let programmers and jocks know not only that the album was coming, but what it was about. If you remember, David's last album, 'Pearls,' moved away from the jazz world a bit. So there was an education campaign launched."

At the retail level, the label made formal presentations to several chains for fourth-quarter business, and the responses were strong. Both Borders and Blockbuster asked Sanborn to play at their corporate conventions. He accommodated each, and as a result, "Songs From The Night Before" received enviable in-store positioning.

A tour supporting the record doesn't begin until January 1997, but intermittent live dates beforehand will be enhanced by Sanborn's in-store appearances and guest visits on radio shows. "We're doing it in Toledo [Ohio], San Francisco, and Dallas," says Venable. "We're looking for TV exposure, too. You know 'Good Day New York?' There's something like that in every major city. That's where we're focusing our efforts."

Sanborn will spend Sept. 30-Oct. 4 guesting with Paul Shaffer and company on "Late Show With David Letterman."

Elektra's ultimate goal? "To cross over the 'Spooky' track to the mainstream adult contemporary market," says Venable. It's not that far-fetched. The tune is a remake of the 1968 hit by the Classics IV and has big-time bumpy boomer resonance. "We'd like to get 10 solid stations on the track early and then make an official impact date. We'll tell other stations that they don't have to be afraid, it's not going to bite."

If anyone can do it, it's Sanborn. Here's hoping the path isn't "Stormy," the Classics IV's follow-up hit.

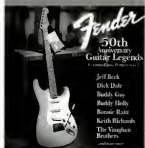
DATA: The Jazz Cares organization is a nonprofit center geared toward fundraising. Jazz artists often rally for a good cause. Proof? Jazz Beats Breast Cancer, a New York bash that offers some of the better improvisers of the day. The Duke Ellington Orchestra provides the backdrop for soloists Jon Faddis, James Carter, Kenny Barron, Roy Hargrove, Jane Ira Bloom, Joanne Braxhaire, Dave Burrell, Rufus Reid, and Lennie White. Special guest is vocalist Dianne Reeves. Proceeds go to the Women's Imaging Center at Harlem (N.Y.) Hospital and the National Alliance for Breast Cancer Organizations. The show takes place Tuesday (8) at New York's Lincoln Center.

"How Long Has This Been Going On?" Van Morrison's leap into swinging R&B sounds, held sway on the Top Jazz Albums chart for the better part of a year. It should be interesting to see how his forthcoming "Tribute To Mose Allison" fares. Morrison is joined by George Fae, Ben Sidran, and Allison himself. It hits via Free Tuesday (8). • Morrison doing Mose may be a sure thing, but Joe Henderson's forthcoming big band disc on Verve is likely to have an uphill climb. The tenor saxist has had success with his last three tribute records (Billy Strayhorn, Miles Davis, and Antonio Carlos Jobim). On "Shades Of Jades," the tunes were all penned by the leader. And we know that large ensembles don't get an equally sizable portion of radio airplay. Fingers are crossed. The disc hits the street Oct. 22.

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"White We Cry"

Albert Collins
"Frosty"



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Top Contemporary Christian

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	TITLE
1	1	4	STEVEN CURTIS CHAPMAN SPINAWAY 1545CHORANT	★ ★ NO. 1 ★ ★ SIGNS OF LIFE	1	SIGNS OF LIFE
2	3	3	POINT OF GAZE	WORD 9684	1	LIFE, LOVE & OTHER MYSTERIES
3	22	11	KIRK FRANKLIN AND THE FAMILY GUSTO CENIC 212CHORANT	★ ★ NO. 1 ★ ★ WINDHOOD LOOK-A	1	WINDHOOD LOOK-A
4	7	4	JAY'S OF CLAY	ESSENTIAL 967390WORLD	1	JAY'S OF CLAY
5	5	45	DC TALK	FOREFRONT 5145CHORANT	1	JESUS FREAK
6	6	26	ANDY GRIFFITH SPINAWAY 1545CHORANT	★ ★ NO. 1 ★ ★ I LOVE TO TELL THE STORY	1	25 TIMELESS HITS
7	14	4	4HIM	SEASON 4321	1	THE MESSAGE
8	9	32	NEWSBOYS	STANISONS 0070CHORANT	1	TAKE ME TO YOUR LEADER
9	8	14	REBECCA ST. JAMES	FOREFRONT 5145CHORANT	1	GOO
10	10	10	PFR	WINDHOOD 1550CHORANT	1	THEM
11	13	30	THIRD DAY	RELATION 0127WORLD	1	THIRD DAY
12	11	56	MICHAEL W. SMITH	RELATION 0105WORLD	1	ILL LEAD YOU HOME
13	12	16	BOB CARLISLE	SHADES OF GRACE	1	SHADES OF GRACE
14	12	16	KIRK FRANKLIN AND THE FAMILY GUSTO CENIC 212CHORANT	★ ★ NO. 1 ★ ★ KIRK FRANKLIN AND THE FAMILY	1	KIRK FRANKLIN AND THE FAMILY
15	16	32	ADAM ADRENALINE	FOREFRONT 5144CHORANT	1	BLOOM
16	15	19	JACI VELASQUEZ	MYRISH 0995WORLD	1	HEAVENLY PLACE
17	NEW	1	MONIE LOVE	TRIBUTE: THE SONGS OF ANDRAE CROUCH	1	TRIBUTE: THE SONGS OF ANDRAE CROUCH
18	20	48	CARMAN	SPINAWAY 1545CHORANT	1	R.I.O.T.
19	17	25	WILIA PARIS	SPINAWAY 1533CHORANT	1	WHERE I STAND
20	22	6	VARIOUS ARTISTS	FOREFRONT 5156CHORANT	1	SELTZER
21	13	13	RICH MILLMAN	RELATION 0126WORLD	1	SONGS
22	21	47	VARIOUS ARTISTS	WORLD 9684	1	THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS
23	26	61	RAY BOLTZ	WORD 9684	1	THE CONCERT OF A LIFETIME
24	19	51	CECE WINANS	SPINAWAY 1541CHORANT	1	ALONE IN HIS PRESENCE
25	24	62	JOHN W. SMITH	WORD 9684	1	THE WHOLE TRUTH
26	23	4	PHIL KAGAN	SPINAWAY 1550CHORANT	1	220
27	35	11	SARAH MASEN	RELATION 0126WORLD	1	SARAH MASEN
28	25	69	VARIOUS ARTISTS	WORD 9684	1	MY UTMOST FOR HIS HIGHEST
29	27	19	COMMISSIONED	SEASON 4188	1	IRREPLACEABLE LOVE
30	29	29	VARIOUS ARTISTS	WORLD 9684	1	MY UTMOST FOR HIS HIGHEST: THE COVENANT
31	RE-ENTRY	1	STEVE GRIFFIN	SPINAWAY 1545CHORANT	1	THE LETTER
32	32	52	KATHY TROCCOLI	RELATION 0130WORLD	1	SOUNDS OF HEAVEN
33	32	15	BIG TENT REVIVAL	FOREFRONT 5147CHORANT	1	OPEN ALL NITE
34	38	108	AMY GRANT	A DISTANCE 9674WORLD	1	HOUSE OF LOVE
35	NEW	1	GEFF MOORE & THE VISION	FOREFRONT 5151CHORANT	1	GREATEST HITS
36	39	18	MICHAEL CARL & JOHN MICHAEL TALBOT	WORLD 9684	1	BROTHER TO BROTHER
37	33	154	MICHAEL W. SMITH	RELATION 0105WORLD	1	THE FIRST DECADE 1983-1993
38	36	79	ANDRETTA	WORD 1801	1	THE CALL
39	37	7	CHARLIE DANIELS	SPINAWAY 1545CHORANT	1	STEEL WILLNESS
40	34	3	VARIOUS ARTISTS	WINDHOOD 1550CHORANT	1	SONGS OF RENEWAL

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ★ RIAA certification for sales of 1 million units with official label indication. All sales include album and single sales on cassette and CD. * Indicates vinyl available. ** Indicates part or present infeasibility. © 1996, Billboard/RIAA Communications.

HIGHER GROUND

(Continued from preceding page)

her's both afterward. In an interview following his performance, English, a former member of Southern gospel's Gaither Vocal Band, said he wanted to address the NQC crowd to be the most straightforward about his extramarital affair with Marabeth Brown, "mainly because of some of the things I've been hearing, [like] 'Michael's not sorry. Michael's not this and that.' I can't get the whole world to agree. 'I'm sorry, please forgive me.' Even after tonight, after somebody hears me, they say, 'Are you really sorry?'

Has God really forgiven you?' I say, 'Yes, I'm sorry, and you'd have to ask him.'"

English has signed a booking agreement with Century II Promotions and says he plans to return to performing in the Southern gospel market but has no plans to release an album. "I can't do an album because of my contract with Curb," he says, "but I will do dates with different artists. It's really just to go out and have a good time, and hopefully, people can enjoy what I do."

LAURA PAUSINI TRANSLATES AS INTERNATIONAL SMASH FOR CGD

(Continued from page 5)

overnight captured the hearts of millions of Italians. Laura Pausini has sold millions of albums worldwide, enhancing a global audience with Italian stage presence and simple Italian melodies.

Her new album, "Le Cose Che Vivi" (Things Of Your Life), which came out on Warner Music's Italian subsidiary CGD-East-West here and on Warner Music labels in 34 countries in three languages Sept. 12, reflects the growth of Pausini into a more mature interpreter and performer. It is also to compile her international success. According to CGD-East-West, Pausini has sold 6 million albums worldwide, and her new album registered more than 1 million sales in worldwide pre-sale shipments.

Pausini was just 18 years old on her Sanremo debut in 1988. She says that her set lists reflect her experiences and growth during a stunning rise to fame. "In the past two years I have been constantly touring around the world, and my life has been transformed. This is reflected in my singing and in the lyrics of my songs," says Pausini.

She adds, "I co-wrote the lyrics for three of the songs on the album, which reflect my own very personal view of my relationships with friends and family and also the aspirations and hopes of my generation. Despite what many people think, young people today do believe in the future. In my country, young people are especially disillusioned with politics and the empty promises of politicians. We have to change, and we need to change for the better, then we should not believe that someone else will do things for us. It is up to us to change things."

The lyrics to "Il Mondo Che Vorrei" (The World I'd Like) were entirely penned by Pausini and were inspired by the poverty of the *favela* ghettos surrounding Rio de Janeiro and São Paulo in Brazil. She says that she will donate her royalties from the song to UNICEF.

The Italian promotional campaign for the new album began during August with the release to radio of the single "Incannealabile" (Unforgettable). Luciano Linzi, marketing manager for CGD-East-West, says the campaign is already reaping the rewards. "The single was released to radio Aug. 26, and since Sept. 5 we have run advertising campaigns on four major national radio networks. TV spots have been booked for the pre-Christmas season, and Laura will be making guest TV appearances on top-rated prime-time shows throughout the fall."

"We were targeting initial shipments in Italy of 100,000 copies [platinum], but we had already surpassed that by 50,000 copies prior to the album's release," says Linzi. The album entered the Italian chart at No. 2 for the week ending Sept. 18, but slipped to No. 8 the following week.

In addition to Pausini's maturing vocal delivery, "Le Cose" demonstrates more sophisticated arrangements and a diversity of musical styles. "Il Mondo Che Vorrei" and the title track feature the soft, simple melodies of modern Italian canzone. "Angeli Nel Blu" (Angels In The Blue

Sky) is a funky, soulful song, while "Acetola II Tu Cuore" (Listen To Your Heart) is wrapped with warm Mediterranean acoustic guitar.

The London Symphony Orchestra plays strings, brass, and woodwind on five tracks and helps "Incannealabile" to build in layers from a quiet ballad into a crescendo finale.

Carlo Carraro, music director at the Rome-based National 40 network Radio Dimensione Suono, says the single went straight onto the station's first-rotation "A" playlist, which guarantees at least 25 plays a week. "The new single contains elements of Whitney Houston's soulful ballads. Laura Pausini has always been a major artist for us, and I am convinced that the new album will consolidate her international success," says Manelli.

On a retail level, Italy's largest music chain, Messaggerie Musicale, dedicated the two large windows of its 3,500-square-meter Milan store to Pausini's album for two weeks following its release.

Barbara Tiggelli, marketing manager at Virgin's Milan Megastore, says it ran a promotional week for the new album beginning Sept. 16. "We gave away a privileged promotional space inside our store and dedicated listening spots and posters up throughout the whole store," he says.

REIGNING IN SPAIN

For Spanish label DRO East-West, the new Pausini album, "Las Cosas Que Vives," is "our most important release this year. Laura is now a real international superstar," he says.

This is not surprising, since, as Gamarras notes, Spain is Pausini's most important sales territory. "The eponymous 'Laura Pausini' album sold nearly 1.1 million copies in Spain, as many as her first two albums together in Italy," he says.

Gamarras says DRO's intensive marketing campaign began in July with a visit of DRO personnel with radio and TV journalists and the specialist press to Milan. Some Spanish journalists then joined DRO and radio staff at a Milan presentation Sept. 11-12. Gamarras says the build-up in the main record outlets will be gradual, with the Christmas push beginning in early November.

"The first album sold 300,000 units alone in December 1994," he recalls. "In Spain, this is the best-selling album from the first one, and we expect to sell even more than 1.1 million units, [making this] the best-selling foreign album ever."

In Spain, the first single is "Inolvidable" (Unforgettable) and was released Sept. 28. "We recorded a special video for the Spanish-language version of the hit, both in Barcelona and Ireland," says Gamarras.

Paco Herrera, director of Spain's No. 2 music network, Cadena SER's *Radio 4*, says he expects the "Inolvidable" was the week's Super Dial single for the week beginning Sept. 23, meaning it received play every two hours. "She is a popular phenomenon who is loved by the public," he says. "Everybody here likes her, from the 18-year-old teenager to her 40-year-old mother."

Artists & Music

"Las Cosas Que Vives" was No. 3 on the Spanish chart for the week ending Sept. 14 and moved to No. 2 one week later.

LATIN AMERICA & BEYOND

The Spanish version of the album was also released in Latin America and the Hispanic U.S. market, while a version with three songs in a Cuban dialect of Portuguese and the rest in Spanish was released simultaneously in Brazil and Portugal.

This constitutes Pausini's second album for the Spanish- and Portuguese-speaking markets. The first, "Laura Pausini," released in 1995, consisted of a selection of tracks from her first two Italian albums, "Laura" (1993) and "Laura Pausini" (1994).

"The Spanish album [Laura Pausini] sold half a million copies in Brazil before Laura did any promotion there, so we decided to record three tracks on the new release in Portuguese," comments Adalberto Dury Gaudin, international exploitation manager for CGD-East-West.

Maribel Schumacher, VP of marketing at Warner Music Latin America, confirms Pausini's success there. "She began Latin America in her last album sold 1.7 million units in the region. Since its release, the new album has sold around 500,000 units," she says.

CGD-East-West managing director Gerolamo Caccia, also president of Warner Music Italy, says that Pausini has been on Warner Music's selective list of worldwide priorities for years. "Laura is now a real international superstar," he says. "This is a great new album, and our expectations are very high, not just for Laura but also in terms of critical reaction."

Mark Foster, VP of Warner Music Europe, shares Caccia's views and is excited about her ability to cross cultures through multilingual recordings.

Foster also signals what may yet be another variation on Pausini's multi-language recording talents. "She would seem to think she will be some English-language tracks in the future," he says. "She is learning English, and that's coming along as well. She has actually recorded a version of her hit song 'La Solitudine' [Solitude] in English."

"Tim Rice, who is a big fan of hers, wrote the English lyric to the song," he says. "She appears to be doing it as yet—we'll wait and see how things go."

Warner Music is promoting Pausini in Spain and France, and she is soon expected to appear on top TV spots in Germany. Foster says the company's next promotional efforts will be aimed at Germany and Scandinavia.

Pausini has just finished touring continental Europe and will be performing promotional dates in North and Latin America through October. She is expected to promote live TV stunts in Asia, including Japan, toward the end of the year. An Australian tour is slated for early next year.

Assistance in preparing this story was provided by Jon Cronin in London and Howell Llewellyn in Madrid.

Songwriters & Publishers

ARTISTS & MUSIC

'50s-'80s Hits Are in the Spirit

Former BMI Executive's Firm Deals For Oldies

■ BY Irv Lichtenman

NEW YORK—The Spirit Music Group, established by former BMI executive Mark Fried last November, is well on its way to proving that the past is top music has fresh meaning.

Fried, former senior director at BMI, the performing right society, has in the past 11 months negotiated 12 deals and acquisition and administration deals in total contain at least "20 top 20 pop hits that span the last four decades." That span, from the '50s to the '80s, is the primary focus of the company's endeavors, says Fried. And it's likely to be so in the foreseeable future, he adds.

"My contention has been that there were enough underexploited songs from those decades that we could acquire from writers who have rights to their songs or have gotten rights to their songs back and have no intention of making deals with the major publishing companies," Fried says.

It's not a one-size plan that these companies to leave these songs high and dry," he adds. However, with their huge catalogs, the companies can't have the songs the exploitation they deserve, he points out.

Starting with songs from the '50s, Fried has made multiyear administration deals with the estates of Johnny Burke and Bernie Wayne. The Burke catalog contains Burke's share of rights to such standards as "Misty" and "What's New?," while the deal for the Wayne catalog includes his wife's share of "There She Is, Miss America," "Sentimental Lady," and "Patti Page: 'You Forgot All The Words,'" recorded by Frank Sinatra; and Wayne's instrumental standard "Venus."

For the '60s, Fried's company, which includes a BMI firm, Spirit One Music, and an ASCAP affiliate, Spirit

It Two Music, has made administration deals for "Hey Paula" and "Young Lovers," hits by Paul & Paula that are administered on behalf of Ray ("Paul") Hilderbrand's Speckle Music; Ray Charles' "Lightnin' Strikes" and "Rhapsody In The Rain"; and the Maurice Juby Jr. penned "Apples, Peaches, Pumpkin Pie," a hit for Jay & the Techniques. Spirit also has an equity interest in both the Christie and Irv copyrights.

Also, Spirit has just concluded a deal with John Phillips' Honest John, Lou Christie, and Bonkers Music catalogs, which include the Mammas & the Papas' "Twelve Thirty (Young Girls Are Coming To The Canyon)" and Scott McKenzie's "San Francisco (Be Sure To Wear Flowers In Your Hair)." To acquire songs from the '70s, Spirit has purchased three publishing companies from Alice Cooper sideman Richard Wagner, which brings to Spirit 17 songs that Wagner co-wrote with Cooper; Fried says. They include "How You Gonna See Me Now," "I'll Never Cry," "You And Me," and "Only Women Bled."

Philips also purchased John Townsend's Grand Man and Mueh Music catalogs, which contain hits by Kenny Loggins and Larry Carlton as well as the Sanford/Townsend Band's "Smoke From A Distant Fire." Spirit has also added "Boogie Oogie" via an administration deal with Conduve Music, a company owned by Janice Marie Vercher. A Taste Of '50s's founder, lead singer, and writer.

In terms of '80s material, the company has a deal for the Air Supply hit "Just As I Am," acquired from the Wagner properties, and Cyndi Lauper's "She Bo." Under a multiyear agreement, Spirit will exploit with Janice Marie Vercher, A Taste Of "Saturday In The Park," "Does Anybody Really Know What Time It Is?," and "25 Or 6 To 4." Spirit will also exploit the Johnny Mathis/Deniece Williams hit recording of "Too Much, Too Little, Too Late."

Fried says he intends, when possible, to work with the original songs'

owners, often the writers/artists themselves, in creating "effective marketing plans for the older material, and, where practical, recording new versions of classic hits." Currently, there is a new version of the version of "Lightnin' Strikes," as well as newly recorded versions of Cooper material by Wagner.

For newer songs, Spirit has signed "future deals" with most of the veterans with whom he has made deals, and the firm will arrange "cross-generational" collaborations. For instance, Phillips recently wrote with TAC Atlantic act Fuzzy while Wagner has been writing with new Epic signing Ruth Gerson. Fried adds that he hopes to sponsor semi-annual songwriter summits in various key markets.

The international scene is worked through Spirit's joint-venture partner and former North American publisher Palam Music Publishing Ltd., formed by former British Performing Right Society executives Justin Sharvy and Chris Gray. They have carved out a niche in the pan-European recording and collection of music used in TV and film programming, Fried says. Spirit's overall administration efforts are directed by Buckley Hugo, who has had stints with BMI Music and Goodman Music.

Spirit expects to make a deal soon with an online service to provide feature music from its new content. Spirit is also working on non-traditional exploitation initiatives via such media as video games and CD-ROMs.

Fried reports that the Songwriters Circle, a bimonthly writers-in-the-round to be held Monday (7) at the Bitter End in New York, will include Christie, Wagner, Phillips, and Larry Hoppen, lead singer for Orleans, with whom Fried expects to conclude a deal soon.

As for that possible time when Fried will address the matter of nurturing new writers, he says, "We could do that as we build a flow of revenues. In my heart, I want to do some discovering. I did that at BMI. But for now, I want to say the course."

NO. 1 SONG CREDITS

- NOT 100 SINGLES**
MACARENA (BAYSIDE BOYS) M/C • A. Romero Monje, R. Ruiz • 504E/ASCAP, Rightsong/BMI
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BELIEVE ME BABY (LIED) • Kim Riches, Acropolis, L. Goffin • MCA/Capitol
More/BMI, Polygram Int'l/ASCAP, Julien/ASCAP
- NOT R&B SINGLES**
LAST NIGHT • Babyface, Keith Anderson • EMI/BMI, Kaland/ASCAP
- NOT RAP SINGLES**
BOW DOWN • Ice Cube, Mack 10 • J. Butler • J. Goffin/ASCAP, Base Plus/ASCAP, Real Int'l/Ruff/ASCAP, Golden Fingers/ASCAP
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RECUPEROS, TRISTEZA Y SOLEDAD • Marco Antonio Solis • Cisma/SESAC

Sofa Jingle Sits Well With Company; Boost For Aspiring Film Composers

JINGLE THAT STILL JANGLES: Almost 40 years ago, when folk singer/songwriter Tom Glazer worked at an ad agency in New York, he was assigned the task of writing a jingle for Castro Contriverte, a sofa-bed company.

The ad agency's partners liked it and showed it to Bernard Castro, president of the company and his in-house head of advertising for newspapers. "Glazer writes in a letter to his longtime attorney, well-known entertainment lawyer/copyright authority William Krausvogel.

"They liked it. I offered them a deal of either \$2500 to buy the jingle outright or a \$200-per-year royalty. They chose the annual-use fee. I retained the copyright. I then proceeded to enter a studio to record the jingle, in those ancient monaural days, with a backup group consisting of a male and female singer, myself as soloist, my guitar, and the male backup singer tapping out a rhythm drum sound on the rim of a snare drum..."

The jingle aired, first in New York and then, as the company expanded to other cities, up and down the East coast and seashore.

"Every year I expected the jingle to end, as most jingles do, but it continued year after year. People started phoning the company to ask what a word meant in the lyrics; the word was and is 'inconvertible.' 'Who was the first to conquer space?' I'm inconvertible. That's the first song I heard in a living space in the Castro Convertible."

"These calls bothered Mr. Castro at first; he may or may not have known the meaning of the word 'inconvertible,' and I was surprised when it passed. But then he liked the idea of people calling to ask about the word, and it stayed—and stayed and stayed, year after year."

"It then was used with visual commercials on TV, with the famous shot of Mr. Castro's daughter Bernadette, a very young girl then, opening the sofa unconverted."

(Several years ago, Bernadette ran unsuccessfully to be the Republican nominee for the U.S. Senate; she is now a member of New York Mayor Rudolph Giuliani's administration.)

Glazer continues, "Recently, the company was sold to the Kraus Furniture Co. of California, which has just signed with me... to continue using the jingle, with possible alterations. [Is it the longest-lasting jingle of all time?]

Glazer's songs include the hit novelty "On Top Of Spaghetti," written to the tune of "On Top Of Old Smokey." He says that the new deal "pays me considerably more than \$200 a year."

Glazer, who lives in Scarborough, N.Y., has his own publishing company, Songs Music Inc. (ASCAP).

THE SCORE FROM BMI: The BMI Foundation has launched the 10th annual Peter Carpenter Fellowship for aspiring film composers under the age of 35. The fellowship was established by the BMI Foundation and Carpenter's family; colleagues and friends to honor or the late composer of TV themes and scores.

The successful candidate will have the opportunity to travel in Los Angeles for one month on a day-to-day basis with theatrical film and TV composers. The winner will also receive up to \$2,000 for travel and living expenses. Composer Mike Post supervises the fellowship program. Applications for the 1997 fellowship can be obtained by writing to the BMI Foundation at its headquarters in New York. The deadline for entries is Dec. 2.

BMI has also launched a series of seminars for the urban music community, starting with a Sept. 12 gathering at the organization's New York office. The next seminar, "The Recording Deal," will take place Thursday (10) and will cover major-label and indie deals; it will be followed by "Management Contracts." Nov. 14 and Dec. 5.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:
1. Metaclica, "Load."
2. Sound of Heaven, "Down On The Upside."
3. Hole, "Live Through This."
4. John Tesh, "A Family Christmas."
5. "The Weir'd Al Yankovic Anthology."

'THEY'RE SINGING MY SONG'

WRITTEN BY BOB ROYCE AND EVAN ROYCE

"SING A SONG"
Written By Maurice White and Al McKay
Published By BMI, World Music, Inc. (BMI)

"Sing A Song," written by Earth, Wind & Fire founder Maurice White and Al McKay, debuted on Billboard's Hot 100 Singles chart Dec. 15, 1975, and became one of the most requested sing-along hits of the '70s. The song peaked No. 1 on the chart and became a mainstay of Earth, Wind & Fire's concerts. The song has been reinterpreted by scores by female Christian pop performers Point Of Grace on its new World Records album, "Life, Love & Other Mysteries."

"We have always wanted to do a remake," says Point Of Grace's Denise Jones, "but it either wasn't the right time or the right song." (World VP) Lynn Kesseecker suggested some of the best Earth, Wind & Fire songs because they had positive lyrics. "Sing A Song" is a happy song and I can't plan for the song—to make people smile."

Point Of Grace's Floyd says the song is among her favorite cuts on the

new album. "I love 'Sing A Song,'" she says. "It was so much fun to record, and I think we are going to open with it [in concert]."

It is just a blast to sing."

Terry Jones and Shelley Phillips also say the song is among their favorites to perform. "It was a great idea," Phillips says. "And I was never used to putting it together as girls singing it instead of guys. It's so new to our vocals."



The Passion Of 'Pet Sounds'

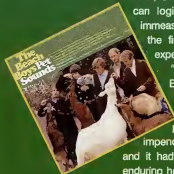
**Reflections On
Three Decades Of
A Pop Masterpiece**

BY TIMOTHY WHITE

Sometimes one's deepest feelings are defined by their degree of unfulfillment. Unlike life's concrete possessions and accomplishments, our sense of the unattainable can logically remain limitless and immeasurable, freed forever from the finite constraints of tangible experience.

"Caroline No," the inaugural Brian Wilson solo single, was released by Capitol Records on March 7, 1966, as the public's first glimpse of the impending "Pet Sounds" album, and it had been triggered by Brian's enduring heartache over an unrequited crush on a onetime classmate at Hawthorne High School. Slim blonde former cheerleader Carol Mountain was married but still living in Hawthorne at the point in January 1966 when Brian elected to enter Hollywood's Western

Continued on page 46



PET SOUNDS

**THE THIRTIETH
ANNIVERSARY
A BILLBOARD
TRIBUTE**

30TH ANNIVERSARY True Beach Boys Pet Sounds

THE PASSION OF PET SOUNDS

Continued from page 45

Studies and immortalize his memories of the pom-pom girl who got away. In so doing, he preserved in popular song the qualities of regret that only post-adolescence can summon, encapsulating one of the most realistic realizations of adulthood: all the youthful time in the world is somehow never enough.

My father [Murray] used to go to pieces when he heard snail-like "Caroline No," explained Brian's brother Dennis to this writer in the spring of 1976. "See, a lot of people don't know it, but that song was about a girl that Brian was really in love with in high school. He saw her again years later and it all came back to him, and he wrote the song."

Could I ever find in you again

Things that make me love you so much then?

Could we ever bring them back once they have gone?

Oh, Caroline, no.

"You see," Dennis added, "Brian Wilson is a reporter of the times—his times and our times—for himself and the rest of us."

Two decades later, Dennis Wilson is gone, but the older brother he



Carl Mountain, Hawthorne High, Class of 1960, Senior Ball, Song Queen, School Senate

Brian Wilson, Hawthorne High, Class of 1960, Senior Baseball, Senior Cross Country, Varsity Club

looked up to is fortunate enough to be overseeing the 30th-anniversary release of "Pet Sounds," while beaming wishes to Dennis "forever belted in the enduring universality of its vulnerable songcraft."

For Brian's part, his outlook on both "Pet Sounds" and its first single has evolved over the years. "I was very proud of that album," he confided during a conversation we had in Brother Studios in Santa Monica in 1976. "I was sitting around a table with friends, smoking a joint, when we first heard 'Rubber Soul' for the very first time; and I'm smoking and I'm getting high and the album blew my mind because it was a whole album with all good stuff. It flipped me out so much, I said, 'I'm gonna try that, where a whole album becomes a gas.'"

The reason we made "Pet Sounds," Wilson continued, "was because we specialized in certain sounds. I don't know how many months we spent working hard on that album to get all those different cues just right. It was our last—the songs were our pet sounds. It was kind of a silly thing, but 'Pet Sounds' just made me think that you could do a whole album that was a hunch, that held together and was not simply a collection of various cues. 'Rubber Soul' was a complete statement, damn it, and I wanted to make a complete statement too!" In 1985, Brian reflected on the album and the challenge from the Beatles that sparked it, noting quite accurately that "The whole package" on "Pet Sounds" [released May 16, 1966] just blew [Great Britain's mind; all the gods there truly bled us in]. The U.S. industry we got quite a bit of good exposure and recognition; but it was 'Set Pepper's Lonely Hearts Club Band' [released June 1, 1967] that kicked ass with the public."

Continued on page 50

Beach Boys Today

FOR YOUNG MUSICIANS AND PRODUCERS IN THE MID-'60S, THE RELEASE OF "PET SOUNDS" WAS LIKE HAVING THE DOOR TO A PITCH-BLACK ROOM SUDDENLY THROWN OPEN; LIGHT POURED IN. THIRTY YEARS LATER, IT'S STILL SHINING BRIGHTLY.

BY CHRIS MORRIS

In his provocative book "Ocean Of Sound" (Serpent's Tail, U.K.), English musician-musicologist David Toop writes, "Ask musicians of a certain age a question: Who revolutionized the recording studio? Invariably, the response will include the following names: Phil Spector, Joe Meek, Brian Wilson, Lee Perry."

Spector and Wilson, the Americans on this short list of sonic innovators, are inextricably linked in history. It was Spector's studio-expanding "wall of sound" that inspired Wilson, the leader/visionary of the Beach Boys, to undertake the experiments that by early 1965 had reached fruition in his group's "The Beach Boys Today!" However, when the Beatles released "Rubber Soul" in late '65, Brian experienced a musical shock that led to the creation of "Pet Sounds," a record that itself would serve as a crucial inspiration among rock producers and performers for the next two decades.

The genesis of the unprecedented studio experiments on "Pet Sounds" is revealed in smoking detail on Capitol Records' forthcoming boxed set devoted to the album—nowhere more so than in the hitherto unheard true stereo mix of the album, which brings new depth to its wide-spread sound. Brian pushed Spector's gile-faire sonic approach into new impressionistic terrain, using unexpected instrumentation for evocative, surprising effects.

Heat, for instance, the bicycle bell used as percussion on "You Still Believe In Me"; the thrumming bass harmonica on "I Know There's An Answer"; the interlacing of harpichord, harmonica (in perhaps its first pop use) threman on "I Just Never Made For These Times"; new dimensions in the Beach Boys' sound—originally defined by the layered harmony vocals of the five band members—were apparent in the album's wholly instrumental compositions, "Let's Go Away For A While" and "Pet Sounds." Tack piano, triangle, accordion, vibraphone, brass, woodwinds, massed strings—no part of the orchestral arsenal was too bizarre to be left unutilized in the dazzling palette of "Pet Sounds."

Those who weren't around for this moment in pop-music history may not realize that nobody had ever heard anything like this music before. For young musicians and producers in the mid-'60s, the release of "Pet Sounds" was like having the door to a pitch-black room suddenly thrown open, light poured in.

Among those who today acknowledge the impact of the album is Lenny Waronker. Formerly president of Warner Bros. Records and now co-head of DreamWorks SGE's record operation, Waronker in the mid-'60s was a young man about to embark on his first record productions. His early work with Harpers Bizarre and his baroque country pop production on the Everly Brothers' "Room" bear the indelible Wilson stamp.

Waronker says, "There was certainly a creative environment on the West Coast which probably to a very large extent had to do with Brian and his powerful force. Creative record-making took a giant step, and it affected everybody who was caught up in it. It was a landmark record, for a number of reasons. As an inventive new step for him, it was a giant leap. Those melodies were unbelievable, and the songs as a whole locked together. Then you had these wonderfully inventive arrangements."

Speaking of such contemporaries and collaborators as Van Dyke Parks and Randy Newman, Waronker adds, "Brian affected us all. Brian was such a master of melody, and he got sounds that were unprecedented. The Beatles did it, but not like he did it."

In 1995, former pupil Waronker worked with the master, Wilson, and Parks on the duo's Reprise collaboration "Orange Crate Art." Another aspiring young producer of the '60s, Russ Tietelbaum, had written with Wilson and attended and participated in the sessions for "Today." Tietelbaum would go on to launch a significant career of his own, helming chart hits for Eric Clapton, Randy Newman, George Harrison, Paul Simon and George Benson, among many others.

"He loved Phil Spector," Tietelbaum says of Wilson. "When I heard 'Pet Sounds' I thought, 'He's outside Phil!' It was more musically imaginative... [Phil's style] was pretty much a formula approach. Brian took it and was so inspired by it that he went to that much further. He had more imaginative vocal arrangements, more inventive instrumentation."

Tietelbaum adds, "He was making his 'Set Pepper.' It did have that kind of creative explosion to it."

In 1988, Tietelbaum produced Wilson's Reprise comeback album, his first full-length solo work.

If "Pet Sounds" had merely exhibited a profound impact on Brian Wilson's contemporaries, its influence could have been written off as a novelty of the day. But the album has proven resonant as an inspiration for three decades now, and several young musicians have taken Wilson's painstaking work as

the touchstone for their own sounds.

If any contemporary group exhibits a debt to "Pet Sounds," it's certainly the High Llamas, a free-floating British unit fronted by anger-writer-producer Sean O'Hagan, a former member of the Irish band "McCarthy" and a frequent admirer on Sirecoba's albums. Both the High Llamas' 1994 album, "Golden Gate" and its current single "Hawaii" profoundly display Brian Wilson's influence in their densely orchestrated, richly arranged pop excursions.

O'Hagan says of "Pet Sounds," "I was 18 when I actually heard it, and it was a revelation. It was basically shifted and reworked music history, as far as it was concerned. As soon as I heard it, my personal musical vision completely changed. It has basically informed everything I've done so far."

music since my 20s until now. It's only now that I have the ability or the guts or the level-headedness to really address it full-on, as I seem to be doing now."

He adds, "Pet Sounds" really made me aware of the power of two or three chords, the power that two or three chords can have on an individual, the emotional and physical power that the right three chords can have. I know a lot of people who talk about it in mostly spiritual terms, and I could, but I don't want to, because I don't want to take away from the music."

One artist who does not shy away from the non-musical aspect of Wilson's music (which Brian himself has alluded to in interviews) is Cindy Lee Berryhill. The San Diego, Calif.-based musician has released two albums with her "garage orchestra"—essentially a scaled-down version of the "Pet Sounds" studio band—on the hometown indie Cargo Records. Her 1994 album, "Garage Orchestra," even featured a Wilson tribute, "Song For Brian," performed in the 1966 album's style.

"It's like an epiphany," says Berryhill, who was introduced to the album a decade ago by musician Dave Conover, after being exposed to its singles as a child. "That record definitely connects with me in a spiritual way—emotional, too, but also in a spiritual way."

Just as "Pet Sounds" survives as an act of creativity that is mysterious in its intensity and near-perfect calculation, it is something of a chuxta to its fans as well. Berryhill says, "Pet Sounds" had a huge impact on me, in a way I still can't figure. Brian was pointing in a direction for musicians and for people to think in a certain way. Those songs are like an arrow." ■



Spirit of '66: from left, Beach Boys Bruce Johnston, Carl Wilson, Al Jardine, Dennis Wilson, Mike Love

"'Good Vibrations' is a total departure from pop songwriting and song structure, as we know it up until that point. What Brian did was create these little 40-second or 15-second or five-second pieces and then assemble them, after the fact, it's a madman song. It's a pretty wild way to write a pop song [laughs]. It's like a John Cage pastiche! I've always felt that Brian was really an avant-garde composer, and if it were not for the unbelievable commercial success he enjoyed, he would be perceived in that manner."

—Denn Was

Congratulations Beach Boys!
Here's to 30 years
of Good Vibrations!

PET SOUNDS



EMD

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Test your Beach

Match the songs you love to the albums they came



1. Surfin' Safari

The debut album that started everybody surfin'.



2. Surfin' U.S.A.

The boys catch a major wave with their first gold record.



3. Surfer Girl

Harmonies become the building blocks for a new sound of rock.



4. Little Deuce Coupe

Hot rods rule the world and the Beach Boys are drivin'.



5. Shut Down Volume 2

Vocals and instrumentals mark another big, fun Beach Boys record.



6. All Summer Long

The first of three straight Top 10 albums in 1964!



7. Beach Boys Concert

Beach Boys first live record went to #1 for four weeks.



8. Beach Boys Christmas Album

Surf, sand, cars, and Christmas. Cookies are in the glove box, Santa.



9. The Beach Boys Today!

Personal, haunting, complicated. The Beach Boys grow up.



10. Summer Days (And Summer Nights!!)

Beach Boys go back to their roots and sing about...girls!



11. Party!

The first "unplugged" album. Wonder where MTV got the idea?

Little St. Nick

Can you roast chestnuts over a fire at Zuma? Just asking.

I Get Around

Hey, in the '60s it was o.k. to do this kind of stuff. Especially if you were a #1 single.

Little Old Lady From Pasadena (live)

You'll never look at Grandma the same way.

Dance Dance Dance

You will if you listen to this song more than once.

Be True To Your School

You should, even if you don't like football.

California Girls

We all wish we were. Admit it!

In My Room

Sweet, lush, dreamy. Brian's vocals are awesome.

Surfin' Safari

Anthem for a new generation of skateboarders?

Fun Fun Fun

Good things come in threes...like song titles and Top 5 songs.

Surfin' U.S.A.

Combine one part Chuck Berry and five parts Beach Boys and what do you get?

Barbara Ann

Cooler than Maybeline, Peggy Sue or Norma Jean...okay, not cooler than Norma Jean.

Boys knowledge.

from and win the entire Beach Boys catalog shown below!



12. Pet Sounds

The most important album in rock history. Ask anybody.



13. Smile Smile

Released in the summer of 1967. That explains it!



14. Wild Honey

Brian Wilson returns to a primitive sound on a solid album.



15. Friends

In 1968, the world cried out for peace. This record tried to help.



16. 20/20

The Beach Boys last studio album of the '60s. The decade had to end somehow.



17. Beach Boys '69 (Live In London)

The British learn how to hang ten and power shift.



18. Endless Summer

#1 Billboard chart topper that became the ultimate summer classic.



19. Still Cruisin'

They are, it was, and you will be.



20. The Beach Boys Good Vibrations

Thirty Years of The Beach Boys (Box Set)

The mother of all box sets.



The Prize: One lucky winner, selected from a random drawing of all correct entries, will receive the entire Beach Boys catalog shown above as well as the *Beach Boys Greatest Hits - 20 Good Vibrations*.

The Rules: In the blank next to each song, write the number from the album that it can be found on. Some songs may appear on more than one album, but the process of elimination will show you there is only one correct solution. Entries must be received by Nov. 31, 1996. Contest winners will be notified by Dec. 15, 1996. Contest will not be prohibited. Send your entry to: Capital Records Beach Boys Contest, Catalog Dept. 5th Floor, 1750 N. Vine St., Hollywood, CA 90028.

Heroes And Villains

As close to a perfect song as one Beach Boy could get.

Do It Again

Another Top 20 song from the guys that had a ton of 'em.

Sloop John B (live)

The Kingston Trio sang it well. The Beach Boys sang it better.

4th Of July

Flag waving ain't just for World War II vets ya know.

Kokomo

Name another group that had a #1 hit thirty years after their first record!

Wouldn't It Be Nice

The ballad you don't know you know the words to.

Catch A Wave

And you're sittin' on top of the world.

Friends

Only seven spots away from Top 40, but a good song anyway.

Darlin'

Bet you don't know what LP this Top 20 is on. Only Beach Boys geeks really know.



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Name	Phone		
Address			
City	State	Zip	

30TH ANNIVERSARY The Beach Boys Pet Sounds

"Pet Sounds" became an instant classic when it first appeared. Listening to it today, it is, perhaps, easier to see why it was one of the defining moments of its time, along with the music of the Beatles, Pink Floyd and the Grateful Dead... its willingness to abandon formula in favor of structural innovation, the introduction of 'classical' elements in the arrangements, production concepts in terms of overall sound which were novel at the time, all these elements give 'Pet Sounds' a freshness that, 30 years later, is immediately there for the listener."

—Philip Glass

THE PASSION OF PET SOUNDS

Continued from page 46

Although the sun response to "Pet Sounds" was more modest in the States—particularly after Capitol's decision to follow it less than two months afterward with an unprecedented "Best Of The Beach Boys" package—Brian seemed content in 1985 with "Pet Sounds" as artistic statement. "I think it had more innovative arrangements and better-sounding tracks than a normal rock 'n' roll album, and I think it was an innovative vocal album. I thought it was tender—actually the right word is 'sunny'—a very smooth, sophisticated album."

In 1989, while discussing "Pet Sounds" at his Malibu beach house, Brian grew increasingly positive about the theme of "Caroline No," saying, "That's one of my favorites. I liked the sound of the train going by—and the dogs barking at the train—right after it's over. It's a story about how once you've fucked up, or once you've run your gamut with a chick, there's no way to get it back. It takes a lot of courage to do that something new in your life. It's a pretty love song about how this guy and the girl got into and there's no way to get it back. I just felt sad, so I wrote a sad song."

Later in our talk in '89, Brian brightened a bit about the unique "Caroline No" solo single, using its textures as a metaphor for the essence of his band's music: "I've always used the word 'spiritual' in my life and my career, and when you really analyze things, the Beach Boys are a spiritual group, with the harmonies, the high, pretty voices and the mellow instruments. It all adds up to something; spiritual for me, and I thought if I released a song under my name it would be a spiritual record."

And so it was and continues to be, with generations of fans and fellow artists (ranging from the Beatles, the Byrds and ABBA to indie/rock acts like Judee Sill, Bruce and The Dambels, and contemporary artists like R.E.M., Weezer, Burnt Ends and Matthew Sweet) each drawing salience and inspiration from the finest album ever issued under the Beach Boys banner.

Meantime, anyone encountering "Pet Sounds" and the exquisite "Caroline No" can only concur that, in the rock 'n' roll canon, the "Beach Boys-produced" "Pet Sounds" project remains a sonic chapel of the spirit, timeless in its uplift, indelible in its truths. Let us celebrate its 30th anniversary and all the other anniversaries yet to come. Like the pangs of young love, it will find and hold an audience as long as people everywhere are willing to risk their hearts. ■

Billboard editor in chief Timothy White is the author of "The Nearest Faraway Place: Brian Wilson, The Beach Boys And The Southern California Experience" (Henry Holt & Company/Macmillan Books), just published in a revised and expanded third edition, with a movie of the book being made by Fox 2000/20th Century Fox Films.

"Pet Sounds" was a landmark album. For me to say that I was entranced would be an understatement. I had never heard such magical sounds, so amazingly recorded. It undoubtedly changed the way that I, and countless others, approached recording. It is a timeless and amazing recording of incredible genius and beauty."

—Elton John

HEAVY PETTING

TWO SEPARATE PACKAGES COMMEMORATING "PET SOUNDS" ARE DUE BY THE FIRST OF THE YEAR. CAPITOL IS ALREADY FIRING UP ITS MARKETING GUNS, WITH A SHOW OF HIGH-TECH SAVVY AND LABEL CONFIDENCE UNDREAMED OF IN 1966.

BY RICHARD HENDERSON

In one sense, the Beach Boys' "Pet Sounds" is timeless, a chronicle of love and loss, poignancy and spirituality that has no expiration date. The praise heaped on this path-breaking work (and on its architect, Brian Wilson) is much deserved, but sheer merit didn't carry the day when "Pet Sounds" was initially released in 1966. Capitol Records, at the time unsure of the group's new direction, made what Wilson's biographer (Billboard's editor in chief) Timothy White described in "The Nearest Faraway Place" as a "modest" promotional effort on behalf of the startling new album. In the years that ensued, "Pet Sounds" has achieved its due as the acme of creativity, for Wilson and the Beach Boys personally, and for popular music as a whole. No one can accuse Capitol of making the same mistake twice: the label is presently deploying an array of marketing strategies in support of two separate "Pet Sounds" commemorative packages, with a show of high-tech savvy and label confidence both undreamed of in 1966.

Initially posted for a June release date, "The Pet Sounds Sessions" boxed set was re-scheduled as the result of a re-thinking of the package on several levels—between the Beach Boys, Brian Wilson and Capitol Records. Roy Gattinella, VP of catalog marketing at Capitol, puts the delay of the box's release into perspective: "Any project of this magnitude is bound to be a complex assemblage. Everyone has their own vision as to the shape the project should take; how [Capitol] wants it to be, how the band wants it to be, the way each of the Beach Boys and their managers sees it. Everyone needs to be heard. Understandably, whatever feelings anyone has about 'Pet Sounds' are bound to be passionate feelings. This has been a difficult project to put together, and there have been a number of setbacks, but our goal at present is to get it out as soon as we possibly can. We're shooting for a January '97 release."

Advance cassette press was issued as a setup for the original release date, resulting in some press coverage and reviews. Though product did not materialize in the marketplace, the wave of press attention, Gattinella feels positive about the net result: "What the advance reviews have done is to whet the appetite of the fans who are dying to hear this material."



Electric engineering: Brian Wilson at the boards during "Pet Sounds" sessions

material," he explains. "The reviews haven't hurt, though they have confused consumers a bit. We've been answering quite a bit of e-mail that comes through our Hollywood '66 Web site regarding this project, some 10 to 15 specific queries per day, each of which is responded to personally."

"The underground knowledge of the set's upcoming appearance has created incredible market anticipation. The Usenet discussion groups that focus on the Beach Boys have been talking about it for some time."

I feel badly that we couldn't have dropped this when it was originally intended, but I don't think the delay will hurt the reception of this project when it does appear."

The boxed set is described by Gattinella as being: Disc No. 1, a full stereo mix of "Pet Sounds" plus session material and outtakes; Disc No. 2, comprising additional "Pet Sounds" outtakes and outtakes; Disc No. 3 is referred to as the liner notes as Stack O'Vocals (vocal-only takes), along with alternate versions of some of the album's songs, with different group members taking lead vocals; plus Disc No. 4, being the original mono LP remastered in 1996. Concurrent with the release of the box, Capitol will reissue the original album as a single disc, with the original artwork.

Gattinella describes the liner notes that accompany the box as "extensive, by which I mean that there are liner notes plus a historical retrospective book, probably more than any."

Beach Boys cap could ever imagine." The notes—more properly a 124-page book—are based on research and interviews with a number of the original participants, with additional notes written by Smithereens drummer Dennis Diken, a music historian and Beach Boys expert.

In detailing the set-up for the album's marketing, Gattinella pays homage to the group's mammoth fan base. "One of the key aspects of this campaign is that, sure, we're going to go after Beach Boys fans, but there is a hardcore following that has enabled us to go platinum on the 'Good Vibrations' Thirty Years Of The Beach Boys' set—but we're going to use that to leverage the 'Pet Sounds' album, because we believe that it's generally perceived in the industry that the album has never received commercial success equivalent to its critical praise in the press. It is a landmark record, after all, one of those incredible records that is one of the 10 albums that everyone should have in their collection. We're also doing a big fanzine-based campaign in November and December to set up the record, targeting about 600 'zines across the country, which will include a sampler from the boxed set. We'll be doing a direct-mail shot, about 75,000 postcards to Beale enthusiasts."

"The promotional aspect is so important in marketing 'Pet Sounds,'" Gattinella continues. "We have a secondary target of college and alternative audiences, a new generation to whom we're trying to introduce this record. We placed the stereo version of 'Wouldn't It Be Nice' on CMJ's monthly sampler pack in July with a circulation of 100,000 CDs. We're hoping to put together a syndicated radio special to be broadcast to some 500 of CMJ's reporting college radio stations. We'll be working the single album and the box at AAA radio, in addition to public radio, NAC, talk and oldies formats. Brian has agreed to appear on QVC to talk about the boxed set and the recording of this record. We have intentions that the BBC is currently developing a 'Making Of 'Pet Sounds'' special, as an example of the many television projects planned in conjunction with the commemorative release."

Continued on page 52

"Wouldn't It Be Nice?"

"I approach my music making as something pure from the spirit to which I can add dynamics and marketable reality...I go to the piano and play 'feels'. 'Feels' are specific rhythm patterns, fragments of ideas. Once they're out of my head and into the open air, I can see them and touch them firmly. Then the songs start to blossom and become a real thing."

- Brian Wilson 1966; *Pet Sounds* Liner Notes

Songs from Pet Sounds published by
Irving Music (BMI)

"Wouldn't It Be Nice?"

"You Still Believe In Me"

"That's Not Me"

"Don't Talk"

(Put Your Head On My Shoulder)

"I'm Waiting For the Day"

"Let's Go Away For A While"

"God Only Knows"

"I Know There's An Answer"

"Here Today"

"I Just Wasn't Made For These Times"

"Pet Sounds"

"Caroline No"

Great Songs Live Forever
Rondor Music International



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30th Anniversary The Beach Boys Pet Sounds

HEAVY PETTING

Continued from page 50

From the next step up the technological ladder—in the brave new world of cyber-marketing—come reports of an online site devoted to the release project as part of Capitol's "Hollywood & Vine" Internet site, to include information about the project and an online chat with Brian Wilson. "We're taking a scholarly approach but also an analytical approach to the campaign," says Gattinella. "Clips will be made available, probably in November or December, in both streaming and downloading formats, for those who are into the 'Web.' We're doing a fairly extensive EPK, as authored by Laura Gross, who's done so much work on the Beatles' 'Anthology' project. It will include interviews with all the band members, and clips of the original videos from the record for 'Wouldn't It Be Nice?' and 'God Only Knows'. This, as well as the likes of George Martin and others talking about how the record influenced their lives. Thurston Moore from Sonic Youth, Matthew Sweet, R.E.M.'s Peter Buck—all these guys are huge fans of this project.

"As McCartney says, 'Nobody's musically educated until they've heard 'Pet Sounds.' We're trying to counterpoise all this with our marketing tools, but not with the music. The music is timeless."

Looking at the bigger picture of the Beach Boys' historical development program at Capitol, the long-term view would include a "Good Vibrations Sessions" set. "The Smile Sessions" coming sometime next year (along with the possibility of releasing the group's Brother Records

catalog) and release of the Sony and Warner Bros. titles (including "Sunflower"). "We've got all that to look forward to, with the 'Pet Sounds' box functioning as a template for how these retrospectives should be put together, so everyone's happy with them," says Gattinella. "We'll also be working a greatest-hits project alongside the 'Pet Sounds' package; we put out a hits package last year that we'll continue to aggressively market and deal behind the Beach Boys' country tribute album from River North ("Sausalito And Sunset Vol. 1," featuring Willie Nelson, Alan Jackson, Alabama and others), which shipped 450,000 units upon its release.

The Beach Boys just did an appearance on David Letterman, accompanied by Brian, who's been on the road with the group. Appearances on several talk shows, including the "Today" show, are upcoming. A special about the band will be aired on the Disney Channel throughout October. The Beach Boys are more active than they've been in a long, long time."

Gattinella also notes the 7-inch EP sampler from the box, done in conjunction with Seattle's indie stalwart SubPop. It was used for college promotion and released

on June 4th in a limited run of 5,000 units. "It's a very credible label who are into the Beach Boys and this record," he explains. "They put out a three-track EP from the 'Sessions' set. 'Wouldn't It Be Nice' (vocals only), 'I Just Wasn't Made For These Times' (stereo mix) and 'Here Today' (stereo backing track). It sold through very quickly and became the collectible we expected it to be."

Dave Rosencrans, international-product manager at SubPop, elaborates on the unusual alliance: "I was having a conversation with Clark Staub, who's a VP of marketing down at Capitol, and he boomed the idea, wondering whether SubPop would be interested in doing a 7-inch. The smart thing was to say, 'Do it!', because there are a lot of staff members and artists on our label who absolutely worship Brian Wilson and the Beach Boys and 'Pet Sounds.' For the sleeve art, we're using photography and elements associated with the original album jacket, and doing it with the typical



Sum of its parts: Brian, center, teaches vocal lines to Carl, Al and Dennis.

"Pet Sounds" is brilliant, brilliant. Brian Wilson is one of the greatest innovators of my decade or my decade."

—Burt Bacharach

SubPop flair, referencing a design concept that was much in evidence when we had the SubPop singles club a few years ago. It's a take-off on the latter theme, but it's also a period piece that's well-done, with a production run of less than 5,000 copies available in America."

As the Beach Boys have been a fixture on the summer tour circuit since the early '60s, on the surface this year was no different. Says Phil Sandhaus, Capitol's VP of strategic marketing. "The Beach Boys themselves have done press and radio interviews, and we're pursuing major TV appearances by the group. They started touring, at the beginning of May, and are continuing through November. Shows, outdoor venues, their usual tour dates were covered during a very extensive schedule, some 75 dates. The band divided this year's show into a portion featuring their greatest hits, then an scapella section—which they first did two years ago to great critical acclaim, and a part of the show given over to a tribute to 'Pet Sounds.'"

"At the end of May," says Sandhaus, "they did a performance at the U.S. 500 auto race in Ann Arbor, Mich., covered by ESPN. Also, they will be an event in New York City to coincide with the release of the record, involving a major lecture, likely to occur in January. We haven't

"The chord changes are so rich. I wish I could write a song that could come close to 'Caroline No.'"

—Jesse Valenzuela, Gin Blossoms

"Pet Sounds" was a brilliant and unique work that was ahead of its time and yet evoked sounds and styles of another era—a timeless piece of mastery. I've heard the bootleg tapes from those sessions, and it's a treat to hear Brian at the height of his powers in absolute control, not only of every instrument, but of every note and inflection."

—Jeff Lynne

locked it up yet, but we're looking at a major in-store signing of the box, combined with a performance by Brian Wilson, as well as several radio and press interviews in the area at that time."

"Pet Sounds" marked the beginning of Brian Wilson's retreat into the confines of the recording studio. There is plenty of a thrilling sort to be had in the knowledge that the anniversary of his greatest creation has lured the one and future Beach Boy back to the concert stage. Wilson performed at Los Angeles' Bel Air Hotel for a conference of 200 music journalists in mid-May.

Capitol's president, Gary Gersh, summarizes his label's enduring enthusiasm for "Pet Sounds": "As a body of work, it has very few peers. As with the film 'It's A Wonderful Life,' what was initially a commercial disappointment has gained over the years the recognition and love it should have had from the start. Like our Beatles 'Anthology,' it begs the question, 'What was I doing when I was 23 years old?' Well, at that age John Lennon was making 'Sgt. Pepper,' and Brian Wilson was making this record."

"When I came to Capitol, one of my aims was to take the label's history and treat it as a record collector would. 'Pet Sounds' is arguably one of the greatest pieces of music we have as part of the Tower's foundation. It's probably the Beach Boys' creative high-water mark, and I want it to be treated with the kind of respect that it deserves."

Testimonial quotes compiled by Elliot Mendall and David Leaf



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RIVER
NORTH
NASHVILLE



Album Recorded Via ISDN Links Artists On Three Continents Participate

BY PAUL VERNA

Squeezing every nuance of meaning out of the phrase "world record," Scottish funk musician Jesse Rae has done what is believed to be a global first: He has recorded an entire album via Integrated Services Digital Network (ISDN) links, using musicians in three continents playing in real-time with one another.

What's more, Rae accomplished the feat as an entirely "live" recording, using two-way transmissions between the various musicians and even composing and rehearsing the material as he went.

From his outdoor studio on his farm in St. Boswells, Scotland, Rae was able to interact with renowned keyboardist Bernie Worrell at the House of Music studio in West Orange, N.J., with Tackhead members Doug Wimshis, Skip McDonald, Keith LeLiane, and Adrian Sherwood at On-U Sounds in London; with musician Nick Michaels in Miami; and with various instrumentalists and singers in Johannesburg, South Africa. The resulting album, titled "Compression," has just been released on Rae's label, Satellite Record Ragby. Rae bills it as "the world's first ISDN vinyl album."

The ISDN hookup for the project was provided by British Telecom (BT) in the U.K. and various carriers in the territories to and through which the audio signals traveled. The 20-kilohertz, two-way stereo lines and codes manufactured by ISDN specialist ADP of Belfast, Northern Ire-

land.

"I was trying to figure out how I was going to record with my friends Bernie Worrell and the guys from Tackhead, because I couldn't afford to fly to the U.S. and spend several months there recording and rehearsing," explains Rae. "So I called British Telecom, and they told me about the Frank Sinatra 'duet' projects, which were done at Capitol Studios in L.A. using ISDN lines."

With the help of BT ISDN expert Ray Pritchard, who is credited as executive producer on "Compression," and APT executive Joe Knappert, Rae set up a virtual studio from which he could access the audio feeds of the studios where his collaborators were playing. In some cases thousands of miles away.

Because Rae does not have a multitrack recorder in his studio, he decided to use the multichannel facilities at the remote locations to mix the musicians' output onto two tracks and to send that stereo master to the virtual control room in the Scottish hills.

"That method gives the musician the ability to multitrack without having a multitrack at home," says Rae. "If I was singing live to track, I sent my voice through their desk, and they added the effects there."

Rae says the high quality of the ISDN audio resolution made him feel like the other musicians were standing next to him.

"As musicians, it's fantastic," he beams. "When everyone talks about digital being cold, it's amazing to be standing in this field in Scotland with

sheep over the wall and have the likes of Bernie Worrell playing next to you. You can write live, and you forget you're 3,000 miles away."

Asked why he set up his equipment outdoors, Rae says, "I wanted to try to pioneer ISDN and test the equipment to its fullest. No one had ever taken ISDN lines outside, so I had the lines sent out to a field in the back of my farm where I had set up all the equipment."

Some tracks for "Compression" were recorded live at Glasgow, Scotland, nightclub the Thirteenth Note, with the stereo feed from the Tackhead send in London piped through the club's sound system and Rae singing along. Furthermore, the members of Tackhead and the club audience could see each other on video screens at their respective locations, allowing maximum interactivity between performers and audiences.

No stranger to technological innovation, Rae participated in a high-profile demonstration of a real-time ISDN link at the 1993 Audio Engineering Society Convention in New York.

"I had a guitar player at the stand in New York, a chap called Dan Dean on bass in Seattle at Bad Animals, and me in Scotland, all playing in real time," recalls Rae. "It was a tool to bring us all together when I couldn't afford to spend six months in America."

Rae will premiere "Compression" on 20 with a "live" performance from a studio in Glasgow, with the Tackhead musicians playing along in London and the U.S.

with producer Chris Rodriguez and engineer Paul Salverson; Bonepony tracked and overdubbed a Whistler's Music date with producer Chris Parker and engineer John Jazzer; Ray Hood mixed a Curt project with engineer Randy Boudreaux and engineers Mike Pianos and Sandy Jenkins; and Diane Cannon worked on a project with producer/engineer Eric Radd.

OTHER LOCATIONS

LIVELY Remote Recorders of Toronto had a busy summer, working on such diverse projects as the music mix for the 1996 MuchMusic Awards with Bryan Adams, Hayden, I Mother Earth, and Sloan; the Kumbaya '96 festival, featuring Tom Cochrane and Bruce Cockburn; and shows by Beck, Shabba Ranks, Maxi Priest, and Dena Dena. In last year's live activity, Rick Rubin's American Recordings label sent the track to Montreal to record a performance by Pakistani superstar Nusrat Fateh Ali Khan at Theatre St. Denis.

Please send material for *Audio Track* to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10019; fax 212-536-5525; E-mail: PVerna@billboard.com.



Pat Boone Unhinged. American legend Pat Boone flexes during a mixing session at Hollywood, Calif.'s Brooklyn Recording Studio for his upcoming heavy metal covers project, which features guest appearances by Dweezil Zappa, Richie Blackmore, Sheila E., and Ronnie James Dio. Shown standing at Brooklyn's Riviera Neve 8078 console, from left, are Brooklyn assistant engineer Ronnie Rivera, Boone, co-producer Jeff Webber, and score supervisor Michael Clark. Seated, from left, are co-producer Michael Lloyd and engineer Clark Germain. (Photo: David 'Abdu' Gogglin)

EUROSOUNDS

A column by Zenon Schope on the European professional audio industry
U.K.

AMS NEVE has acquired from Audio Kinetics the technology rights to the 1.12 S.Bus synchronizer and all its interfaces. The synchronizer will be released and developed as the S82 to work in the SynchoNet control network within the company's wider Workflow networking plans.

"We knew that there are a large number of machines out there that are somewhat esoteric to control, and having seen other people struggle with this, we really didn't feel that we wanted to embark on reinventing the ark," says AMS Neve managing director Mark Crabtree.

Distribution company Kinetic Systems will continue to support existing AK product owners in addition to continuing distribution of Augan magnet-optical-based digital audio workstations and Genesis converter products.

In other AMS Neve news, former Solid State Logic marketing director Colin Pringle has joined the company as marketing director.

DISTRIBUTION COMPANY Adam Hall has bought loudspeaker manufacturer Fane Acoustics from multinational Verity Group PLC, which owns Premier Drums, Mission Loudspeakers, Quad Electroacoustics, and Fane parent Wharfedale.

"Everything will continue as normal at Fane, although we plan to move all of our manufacturing premises in the Leeds area in the near future," says Adam Hall financial director Ian Gair.

Adam Hall will continue to distribute Fane in the U.K. and Germany through its sister company The company also handles Alcatel connectors, Tech base amps and combos, Wharfedale and 3G products, and Klotz cables.

CD MANUFACTURER Nimbus CD International is spending \$5 million this year on the installation of DVD equipment and the expansion of its plants in the U.K. and U.S. With the company's Charlottesville, Va., plant already operational, the Cwmbran factory in Wales will follow suit shortly with an investment of some \$5 million to increase production, printing, and packaging capacity to almost 250,000 units per day.

U.S. COMPANY MARTINSOUND has bought UK mixing console manufacturer Anatech and U.S. console manufacturer Neotek. Martinsound developed the Flying Faders automation system used on AMS Neve consoles. The development coincides with the establishment of the Cambridge Research Facility in the U.K. and the creation of Martinsound International as the international sales and marketing operation and the European manufacturing and service facility for the company's products.

ALISON BRETT has been appointed managing director of Soundcraft following three years as marketing and business development director, during which time she was involved with the launches of Delta, Spirit, Europa, DC202, and the Broadway digitally controlled analog desk.

"Soundcraft is one of the fastest-growing and most dynamic companies in the audio industry," says Brett. "It is a privilege to be given the opportunity to manage the business at this

(Continued on next page)

NEW YORK

AT SYSTEMS TWO in Brooklyn, Type O Negative member Josh Silver worked with Michael Marciano on radio edits of two tracks from the group's current Roadrunner Records album, "October Rust." Also at Systems Two, producer Alain Mallet tracked an Antonio Hart project for Impulse! with Marciano at the board, and Victor Lewis tracked and mixed with producer Matthias Winkelmann and engineer Joseph Marciano for an Arista Records project that featured guest appearances by Stephen Scott, Don Alias, Terrell Stafford, Ed Howard, and Seamus Blake... At Trutone mastering studio in suburban Hackensack, N.J., engineers Joseph Yannece, David Radin, and Phil Austin mastered the music library for the 1996 Summer Olympics Games.

LOS ANGELES

PRODUCER/ENGINEERS "Little" Mike Gumbarg and Tom Shimmin mixed Patti Rothberg's upcoming EMI Records single, "Treat Me Like Dirt," at NRG Studio in Los Angeles and Electric Lady in New York. Greenbush and the preceding recording artist Idema Mense on her upcoming Holly-

AUDIO TRACK

wood Records release, Shimkin—now with credits for Madonna, Jani Jackson, and Taylor Dayne—is currently working with new act Scarcecore... At Grandmaster Recorders in Hollywood, Calif., Revolution Records act Sparkler worked with producer Keith Cleverly on the studio's vintage Neve board. In other recent activity at Grandmaster, Trauma/Interpose is making act No Doubt recorded several tracks on its double-album music with "Tragic Kingdom" at the studio with engineer Todd Burke.

NASHVILLE

AT MASTERFONICS, the Fugees overbubbled and mixed a Ruffhouse/Columbia project with producer Clark Kent, engineer Kenny Ortiz, and assistant Terry Bates; John Michael Montgomery mixed his recent Atlantic release with producer/engineer Chas Petocz and assistant David Hall; Donna Summer overbubbled a Disney session with producer Glen Ballard and mixed a Ruffhouse/Columbia project with producer Michael Becker; and Patti Lynn tracked a Record Lab project with producer Brent Rowan, engineer Petocz, and assistant Hall... At Woodland Studios, Caliente Cosmetics artist Israel tracked and overbubbled

Studio Action

ARTISTS & MUSIC

EUROSOUNDS

(Continued from preceding page)
critical stage in its development."

PRODUCER MARTIN RUSHENT has opened a club called Gush at the former U.S. Air Force base at Greenham Common. The two-room venue has one of the largest ElectroVoice club sound systems in the U.K., with 46 EV boxes.

THE NETHERLANDS

THE AMPCO GROUP, which comprises Ampro Pro Rent and distribu-

tor Ampro Audio Products, has been bought by Dutch broadcaster NOB in a move that is said to ensure the long-term financial security of the two leading Dutch pro audio companies.

RUSSIA

STUDIO UKUPNIC in Moscow has installed an Anek Rembrandt console in its 100-square-meter facility, which also houses Dynaudio M9 monitors and a Sony analog 24-track recorder. The studio, owned by Russian singer Arca-

di Ukupnic, is located in the sports complex built for the 1980 Winter Olympic Games, which also houses a cinema, a theater, and a club.

SWEDEN

SWEDISH RADIO P3 has bought two Fairlight FAME combined digital recorder/editor/mixer systems for installation in new production studios. Other Fairlight buyers in the radio community include WDR, SDR, and HR in Germany and the BBC in the U.K.

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Italy's FIMI To Bow New Chart

New Awards Show Also In The Works

■ BY MARK DEZZANI

MILAN—Italy is to have a new record industry-backed singles chart and a new awards gala.

Both the chart and awards are being commissioned by Italy's major-label group FIMI, whose members represent a 90% market share. However, the country's independent-label association, AFI, says it is still considering whether to lend its support to the projects.

Nonetheless, along with a renewed push to fight music piracy this year, these initiatives are part of a continuing strategy by Italy's music industry to reverse a downward trend in music sales over the past five years.

As with FIMI's official album chart, launched in March 1995, FIMI's new singles chart will be compiled by Nielsen Market Research using electronic point-of-sale technology. Full details of the sampling and methodology are due to be announced at Italy's new music-industry convention, Salon Della Musica, to be held in Turin Thursday (10-10) 15.

According to FIMI president Gero-

lamo Dominici Caccia, the chart will represent a new drive to promote singles in Italy, which, Caccia says, are under-represented in comparison with sales in other major music markets.

Although details of the chart have yet to be announced, its methodology is already being criticized by Italy's music trade monthly Musica E Dischi. The magazine publishes its own album

De Luigi claims that Musica E Dischi is in a better position than FIMI to compile a chart that serves the entire music industry. He says, "We disagreed over the tight control that FIMI wanted to impose on any collaboration in compiling a joint singles chart; we requested more autonomy. The problem is that we have two distinct positions. FIMI exist to best serve their own record company members, whereas we are an independent organization serving the entire music industry and retailers."

An AFI representative says it is still deliberating over whether to recognize FIMI's singles chart. Until now, AFI has sponsored and distributed the Musica E Dischi chart. AFI president Franco Donato comments, "We are still negotiating with FIMI and will issue a statement shortly."

There is less controversy over FIMI's plans to launch an official music-industry awards ceremony, with the first scheduled to take place in the fall of 1997. The winners will be selected by a panel of industry professionals, and as yet no media tie-ins have been negotiated.

Italy already has an independently run music awards event, the Premio Della Musica Italiana, which was launched in March. One of the organizers, Ernesto Assante, welcomes the new event. "The second Premio Della Musica will take place in Rome in early '97, while the new FIMI awards are scheduled for the autumn. We are pleased that the music industry has organized its own event. Apart from the timing, the two events also differ in their selection criteria. FIMI's awards will be chosen by industry professionals, while ours are chosen by journalists, critics, and the public, that is, readers of Musica E Dischi," says Assante.

He adds that his organization is negotiating with MTV Europe's southern region to cover the event again next year.

F.I.M.I.

and singles charts, which are compiled with written and phoned information from 150 retail outlets.

Mario De Luigi, editor and managing director of Musica E Dischi, says that despite negotiations that started over a year ago, he has failed to reach an agreement with FIMI over collaboration on a joint singles chart. "The talks broke down due to different attitudes toward the compilation of a common chart and what I would describe as a lack of will from FIMI to find common ground," says De Luigi. "I have seen a trial sample of the new singles chart, and it did not include any independent releases. According to our research, indie releases account for 50% of the singles market and are often in the top positions."

Caccia rejects De Luigi's allegations that the chart would not fairly reflect the indie's share of the singles market. "As with our recent successful negotiations over the future and reorganization of the Sanremo Festival, again we will pursue our own line and we will be sticking to our own position, and again our point of view will prevail," Caccia states. "I cannot see how [De Luigi] has seen a sample chart. I have not even seen a complete one yet. Those circulating around retail outlets are incomplete and partial statistics. The first complete chart will only be revealed at the Salon Della Musica in Turin."

Lighthouse Family, Mark Morrison Lead BMA

■ BY KWAKU

LONDON—The U.K.'s third Black Music Awards (BMA) ceremony took place at the Le Palais club here Sept. 18. The show, the first BMA to be broadcast as a dedicated TV program, was dominated by two debutant artists who achieved success on the retail and radio fronts this year—Wild Card/Polydor Records duo the Lighthouse Family and WEA artist Mark Morrison.

The Lighthouse Family won best newcomer and best album awards for its debut set, "Ocean Drive," which is in the top 10 after a 30-week run. The platinum seller (300,000 units) has yielded two top 10 singles; a third single, "Goodbye Heartbreak," made the top 20 in September.

Morrison won best male and best single for his platinum-certified (600,000 units) "Return Of The Mack," which topped the U.K. chart in April. His album of the same name is gold-certified (100,000 units) and was nominated for last month's Mercury Music

Prize. Morrison was one of the few winners not attending the ceremony; he is in Australia promoting two singles in the chart there, "Return Of The Mack" and "Crazy."

Other winners voted for by the

BMA's academy included Metalheads/ffrr Records' Goldie (jungle), Go! Beat's Gabrielle (female act), Fashion Records' Peter Hunnigale (reggae), Dome Records' Beverly Knight (R&B), East-West's Julian Joseph (jazz), Wild Card/Polydor's Nu Colours (best group), Virgin's Shaggy (international reggae), EastWest America's D-Influence (live act), and Bite 1U/Virgin's Brotherhood (rap).

Quincy Jones won the BMA Special Contribution Award and Dusted Sound's Des'ree picked up the BMA Special Achievement Award. The show, hosted by Boy George and soul singer Mica Paris, for (Continued on next page)



GABRIELLE

Sony Names Benelux Execs

LONDON—Sony Music Entertainment Holland managing director Paul Hertog has been promoted to the newly created position of Sony VP for the Benelux region, effective Oct. 1.

Simultaneously, Patrick Decam switches from managing director of Sony's Belgian affiliate to a position where he runs the Dutch company. Decam is also named as a VP of the Benelux region, with responsibility for cross-border sales.

A replacement for Decam, who will (Continued on next page)

IMRO Seeks Song Royalties

Irish Group Targeting ASCAP, BMI

■ BY KEN STEWART

DUBLIN—Irish authors are seeking better protection in the U.S.

The Irish Music Rights Organisation (IMRO) is pressing for action against U.S. collecting societies, including the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI) for what it calls a "minimal approach toward the collection of Irish songwriters' royalties."

IMRO members voted Sept. 24 at their annual general meeting to make

representations on the matter to the Irish government and the European Union (EU).

"IMRO collects between [\$4.6 million and \$5.4 million] per year in royalties from the U.S. but has no representation for American songwriters, so it's about time the American songwriters did their job and collected for Irish songwriters," says IMRO chairman Brendan Graham.

"IMRO is not trying to dictate the (Continued on next page)



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Spanish Singer/Songwriters Enjoy Record-Breaking Revival

■ BY HOWELL LLEWELLYN

MADRID—The renewal of an older generation of singer-songwriters, a musical genre that seems more dominant in Spain than in any other territory, is under way here.

Within three days at the end of September, record-breaking tour for four veteran singer-songwriters ended, and the first tour by Spain's musical phenomenon of the year—singer-songwriter Rosana Abelo—began.

The veterans, all about 50, with concert careers stretching back 30 years, are Víctor Manuel, his wife, Ana Belén, Joan Manuel Serrat, and Miguel Ríos. Their 35-concert tour ended Sept. 21, and two sellout concerts in Madrid alone attracted 40,000 fans.

Rosana (as an artist, she uses her first name) only started her 30-concert tour Sept. 18 in Salamanca. Three months ago, she was an unknown, having performed only 16 concerts in the past year (Billboard, July 20).

Her debut album, "Lunas Rotas" (Broken Moons), was released June 10 without marketing or promotion, sold 15,000 units in four days, and spent six weeks at the top of the charts. On Sept. 14 it returned to No. 1, with sales of 270,000 units.

The veteran singer-songwriters plan to release a live album of their work before Christmas, and the set is

guaranteed to be a top seller, as was a similar enterprise two years ago. "Mucho Más Que Dost" (Much More Than Two) was recorded by the same four plus Cuba's Pablo Milanes, Manolo Ten, and the late Antonio Flores in early 1984.

That year, the double CD was the top-selling album by Spanish artists, and a year ago it became the first singer-songwriter album to sell more than 100,000 units in Spain.

There is absolutely no reason why the next album should not sell so well, being as it is a journey through music that has been popular in Spain for 30 years," says Lluís García, head of international exploitation at BMG-Ariola. "These people are still enormous artists with enormous hits behind them spanning three decades."

A remarkable feature of their concerts is that the majority of fans are in their late teens or early 20s but know the quality of every song, including those released before they were born.

García says, "The four still have much to say about the street, and if anything, the quality of their music confirms to improve. Their music and lyrics connect with a wide public—the teenagers and their parents who were the original fans."

Protest singers at the end of the

1939-75 Franco dictatorship, they have become contemporary minstrels whose lyrics have been turned into equally acute socio-political commentary that makes Serrat in particular popular in many Latin American countries.

Manuel says they are very aware that new generations of fans are awaking to see them live. "This meeting of fans and artists who could be their parents—I won't say grandparents, out of compassion—but who relate feelings of love, solidarity, friendship, and struggle, belongs to all generations," he says.

"Sometimes you ask yourself, 'Where have these young fans heard the songs you recorded 25 years ago?' This is a very valuable feature, because it is these fans that allow you to be there on stage," Manuel adds.

The tour will also result in a book that Manuel has been writing every few days in diary form. It will include anecdotes and experiences from all four during the tour.

Rosana did not exactly celebrate her sudden and unprecedented rise to fame. As "Lunas Rotas" hit No. 1, she fell down the stairs, broke her right arm, and injured her knee. Instead of parting every night, she retired to her home on the Canary Island of Lanzarote, where a neck brace for a month, and practiced in her house

instead of in the studio.

"But I feel wonderful now," she said on the day of the first concert. "When I sing, the pain disappears. I feel calm and keen to face the public that have backed me."

How has she experienced her unexpected success, which has kept Spain buzzing since June? "Just like anything else—without fear," she said, smiling. "Without fear" (Sin miedo) is the second album, released on the CD after "El Talismán."

Isabel Martiño, international exploitation manager at MCA Music Entertainment Spain, says that MCA wants to export Rosana's music. From mid-September through October, her album is being released in Europe, the

U.S., and Latin America, Martiño says. The U.S. release date was Sept. 30, and in Mexico it is Monday (7).

In the new year, Rosana will travel to Latin America for a promotional tour. The Canary Islands, some 2,000 miles south of Spain off West Africa, have strong musical links with Latin America, especially Cuba, and her songs have a notable Caribbean swing.

Another fillip for Rosana is the fact that she is becoming known as "El Talismán" and "Lunas Rotas," on the soundtrack to the latest Quentin Tarantino-produced movie, "Cruelty." It also includes a bizarre collaboration between Spanish pop sex symbol Marta Sánchez and Guns N' Roses guitarist Slash.

TV Marketer EVA Brings Hits To Belgium

■ BY MARC MAES

BRUSSELS—Television is helping to promote a small sales peak in the Flemish market.

Though figures for the first eight months of the year show sales up only 2% over the same period in 1993, TV marketing company EVA Belgium is claiming revenues up 35%.

EVA was launched as a stand-alone operation in 1991 by the Belgian affiliates of EMI, Virgin, and BMG Ariola. The company initially concentrated on back-catalog tracks through its De PreHistorie series, which, bolstered by TV and radio advertising, has reached total sales of 1.8 million units. However, GM Linda Copman anticipated the slackening of the vinyl-replacement market to the point where she now declares it "close to death" and has moved into current hits packages.

Copman says the company made a decision in 1994 to shift a tight-to-loose hit compilation. From a position where the De PreHistorie series accounted for 75% of the company's sales in 1991, EVA has moved to a point where back catalog represents 25% of sales.

Copman says the new policy resulted in 1996 producing the company's best return on net sales since

it was founded.

EVA compiled hits from all Virgin, EMI, and BMG Ariola labels for its "Hito's" series, which include "Hitbox/Hitconnection," "Dance Explosion," and "Dance Train." "Hitbox/Hitconnection," a series tailored to the differing tastes of Belgium's Flemish and French-speaking buyers, has been particularly successful, having sold more than 120,000 units.

"Our success also has a structural basis," says Copman. "With the three EVA partners and their respective independent satellites—Antler (EMI), N.E.S. (W.B.M.), and Play That Beat (Virgin)—we have access to a broad repertoire, both local and international, allowing us maximum exploitation."

In addition, the competition among the four TV channels in Belgium has resulted in a bonus for EVA. Hit compilations attract a young audience and are therefore advertised mainly on the so-called small channels, such as Kanal 2 and VTA, requiring lower advertisement budgets.

"An average national campaign today costs us 2 million Belgian francs (\$85,700). The broader campaigns for back catalog cost as much as francs (\$85,500) for the north [of the country] alone," says Copman.

WEA Music GM Philippe Laco Exits

PARIS—Singer Music France has lost one of its two top executives with the resignation of Philippe Laco as GM of its music unit. Along with East-West, the company is one of two Warner Music record companies in France.

Laco, who has spent his entire career in the music and video industries at PolyGram and Warner, joined Warner four years ago. His resignation was effective from the end of September, and he is to become GM of the new cable and satellite channel launched by Disney in France.

Manfred Zuckmiller, president of Warner Music Europe, has issued a statement thanking Laco for his

achievements at WEA but has not yet appointed a successor.

Warner sources suggest that East-West France managing director Michael Wijnen is poised to assume increasing duties at WEA Music. Wijnen will be involved in the label's strategic and artistic decisions along with the current management team, headed by former sales director Roberto Juarez, who was recently promoted by Laco to head of marketing and promotion. Wijnen will continue managing director of East-West.

Both labels will continue to develop their own rosters of local acts, and Warner sources say that despite

industry speculation, the merger of the two sales forces is not planned.

Although no official reason is being given for the separation, one source says that his failure to be appointed president of Warner Music France was a factor. EMMANUEL LEGRAND

BMA WINNERS

(Continued from preceding page)

under Montell Jordan performing "I Like."

The BMA was founded in 1983 by music fan Mark Anthony in response to what he saw as a lack of black music representation at the Brit Awards. The BMA was suspended by Anthony following the 1994 show in order, he says, to look for ways to improve it.

For this year's event, former Brit Awards show producer Jonathan King was recruited as music executive, along with independent TV producer London Welsh and television (LWT), which broadcast to the London region a one-hour show of the awards Sept. 20 and a half-hour highlights show Sept. 28.

"We knew there was a big interest in what the Black Music Awards had done the previous years, so we decided to get involved in it this year to make it bigger," says LWT spokeswoman Jane Stephenson. Following positive reactions to the televised show, the broadcaster says it is looking at having future BMA shows across the whole U.K. independent TV network.

"The program came across very well on the TV, which hopefully should help black music in this country," comments Rocky Jarrett, Morrison's manager.

FOR THE RECORD

The story in Billboard's Oct. 4 issue regarding EMI D.D.'s decision deal with Zomba Group labels Vee and Silverstone did not mention that the deal also covers Zomba's Pinnacle label, including that label's back catalog, also repackaging. EMI and Fire, A&J does not hold the worldwide master rights for the band's albums covered in the three-album deal, but owns them only for Japan and the Far East.

SONY NAMES BENELUX EXES

(Continued from preceding page)

now report to Hertog, will be announced later, says a Sony statement. Hertog will report to Sony Music Europe president Paul Russell in London.

Sony's move to consolidate its Benelux presence mirrors the establishment of pan-Benelux operations by BMG Music, Warner Music, and BMG Ariola (Billboard, Sept. 14).

Russell says of Hertog's appointment, "It enables us to strengthen the management of the Benelux region and in turn strengthen the management of both Sony Music Holland and Sony Music Belgium, where, in both countries, we are committed to continue to grow strong independent affiliates."

Since returning to Sony in 1992, Hertog, 48, has been closely associated with the success of Golden Earring, Paul Lucas, and Ten Sharp.

Decan was promoted to head the Bel-

IMRO SEEKS SONG ROYALTIES

(Continued from preceding page)

internal policies of these societies, but that is an international trade issue. There is a wide amount of Irish repertoire used in the U.S., with hardly any royalties finding their way back into the pockets of the Irish songwriters who own the words."

European collection agencies also received strong criticism because of what they describe as long delays in payments to Irish songwriters.

Graham, two-time winner of the pan-European televised Eurovision Song Contest, says, "The delay between the time of the payment of royalties, which is sometimes more than two years, wouldn't be tolerated in any other commercial undertaking."

He adds that he only recently received royalties due since 1994 for his

first Eurovision winner, "Rock'n'Roll Kids."

"Songwriters have to pay by bills on time just like everyone else," he notes. "This kind of payment delay is completely unacceptable given today's technological advancement."

IMRO says it is to bring its grievances to the attention of the International Confederation of Societies of Authors and Composers, the umbrella group for collection societies.

Robbin Ahladi, VP of corporate relations for IMRO, says that the society has been in contact with IMRO from IMRO of the songs and songwriters represented by IMRO before making decisions about payments.

Representatives of ASCAP could not be reached for comment by press time.

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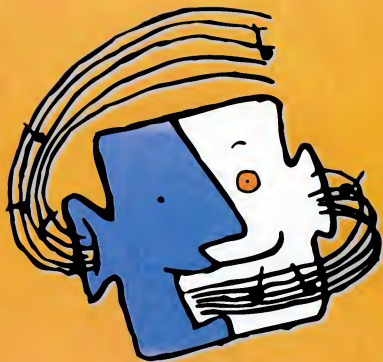
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- 2-ENTRY OF THE GLADIATORS
- 3-MICK JAGGER'S INTRODUCTION OF JETHRO TULL
- 4-SONG FOR JEFFREY ● JETHRO TULL
- 5-KEITH RICHARD'S INTRODUCTION OF THE WHO
- 6-A QUICK ONE WHILE HE'S AWAY ● THE WHO
- 7-OVER THE WAVES
- 8-AIN'T THAT A LOT OF LOVE ● TAJ MAHAL
- 9-CHARLIE WATTS' INTRODUCTION OF MARIANNE FAITHFULL
- 10-SOMETHING BITTER ● MARIANNE FAITHFULL
- 11-MICK JAGGER'S AND JOHN LENNON'S INTRODUCTION OF THE DIRTY MAC
- 12-YEA BLUES ● THE DIRTY MAC
- 13-WHOLE LOTTA YOKO ● YOKO ONO AND IVRY GITLIS WITH THE DIRTY MAC
- 14-JOHN LENNON'S INTRODUCTION OF THE ROLLING STONES
- JUMPING JACK FLASH ● THE ROLLING STONES
- 15-PARACHUTE WOMAN ● THE ROLLING STONES
- 16-NO EXPECTATIONS ● THE ROLLING STONES
- 17-YOU CAN'T ALWAYS GET WHAT YOU WANT ● THE ROLLING STONES
- 18-SYMPATHY FOR THE DEVIL ● THE ROLLING STONES
- 19-SALT OF THE EARTH ● THE ROLLING STONES

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WEEKLY HOT 100

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(Compa Publications Inc.) 10/27/96		09/25/96		(Media Conto) 10/01/96		(SNEIPP/OPTE/Lite) 05/28/96	
LAST WEEK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
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10	10	10	10	10	10	10	10
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12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13
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97	97	97	97	97	97	97	97
98	98	98	98	98	98	98	98
99	99	99	99	99	99	99	99
100	100	100	100	100	100	100	100

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Dutch; Muzi Top 50) 09/25/96

THIS LAST WEEK	SINGLES
1	2 BANGER HART ROBE DE NIJS (M)
2	1 WANNABE SPICE GIRLS (M)
3	4 READY OR NOT FUGEES (M)
4	3 COO JAMBOO MR. PRESIDENT (M)
5	NEW MY MARKEE ME GEN MET ZN VINGERS (M)
6	7 MACARENA LOS DEL RIO (M)
7	NEW PETER ANKER FLAMA (M)
8	NEW SEVEN DAYS AND ONE WEEK S.B.E. (M)
9	NEW STRANGER IN MOSCOW MICHAEL JACKSON (M)
10	8 DE ZEE (ARENA HYMN) TRENTA OOSTERVIS (M)
ALBUMS	
1	NEW R.E.M. NEW ADVENTURES IN HIFI (M)
2	1 FRANK BAUER VIER JOER 1996 (M)
3	4 ALANIS MORISSETTE JAGGED LITTLE PILL (M)
4	3 THEWINGERS BUCKLE UP (M)
5	5 CELINE DION FALLING INTO YOU (M)
6	NEW SMY SHARP ATTACK... THE BEST OF SMY (M)
7	2 BENE FROGER L'Ecole (M)
8	NEW PRINCE AND THE NEW POWER GENERATION (M)
9	8 MIROKO BORISLO ALB. GEEN ANDER (M)

BELGIUM (Promus Top 100) 10/01/96

THIS LAST WEEK	SINGLES
1	1 WANNABE SPICE GIRLS (M)
2	2 KILLING ME SOFTLY FUGEES (M)
3	NEW INDOANNO PAINLESS (M)
4	6 MYSTEROUS GARY PETER ANKER FEATURING BISBERL RAYX (M)
5	NEW NOBELRUS CLOUSEAU (M)
6	4 BANGER HART ROBE DE NIJS (M)
7	NEW MACARENA LOS DEL RIO (M)
8	5 SI TU VE ENCHIQUE GILLESAS (M)
9	NEW KAMEL GOSWAMY CLASSIC KAMEL SPENSSES (M)
10	10 FOREVER LOVE GARY BARLOW (M)
ALBUMS	
1	NEW CLOUSEAU ADORENALE (M)
2	1 R.E.M. NEW ADVENTURES IN HIFI (M)
3	NEW DEELS IN A BAR UNDER THE SEA (M)
4	4 FUGUES THE SCORE (M)
5	1 ALANIS MORISSETTE JAGGED LITTLE PILL (M)
6	2 NEW JACQUES GOLDMAN SINGULAR (M)
7	10 LAURA PAUSINI LE COSE CHE VIVI (M)
8	5 CELINE DION FALLING INTO YOU (M)
9	NEW DE NIJS DE BALLE DE ZINGHER EN HET MIEUX (M)
10	8 ANDREA BOCCELLI BOCCELLI (M)

DENMARK (Offshore Music Magazine) 09/25/96

THIS LAST WEEK	SINGLES
1	2 WANNABE SPICE GIRLS (M)
2	2 COO JAMBOO MR. PRESIDENT (M)
3	4 MYSTEROUS GARY PETER ANKER FEATURING BISBERL RAYX (M)
4	6 I WON'T LET YOU GO DOWN ROBIN COOK (M)
5	5 KILLING ME SOFTLY FUGEES (M)
6	NEW MYSTERY OF NOT FUGEES (M)
7	7 OSTKIST HUSTLERS HUN FAN FOR LADY (M)
8	7 THREE FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLER (M)
9	8 LA VOIX E (THAT'S THE WAY LIFE IS) PET SHOP BOYS (M)
10	3 MARGHERITA DESJOYE SORCERESS (M)
ALBUMS	
1	1 R.E.M. NEW ADVENTURES IN HIFI (M)
2	NEW SAVINE SORCERESS 1996 (M)
3	NEW EUROPE COME OUT PLAYING (M)
4	3 KARAJAMOR FOR ROMANTIC KARAJAMOR (M)
5	3 TO GET THE BEST THINGS (M)
6	NEW CORNERS FORGOTTEN NOT FORGOTTEN (M)
7	NEW ALANIS MORISSETTE JAGGED LITTLE PILL (M)
8	NEW LARSEN VOM LARSEN & KURVEN (M)
9	5 FUGUES THE SCORE (M)
10	NEW JAMROQUA TRAVELLING WITHOUT MOVING (M)

PORTUGAL (Portugal Top 100) 10/01/96

THIS LAST WEEK	ALBUMS
1	6 ALANIS MORISSETTE JAGGED LITTLE PILL (M)
2	1 PET SHOP BOYS LE COSE CHE VIVI (M)
3	NEW NEW KAYAKS BOYS (M)
4	7 PET SHOP BOYS BLINKING (M)
5	NEW NIRVANA FROM THE MUOY BARRIS... (M)
6	NEW IRON MAIDEN THE BEST OF THE BEST (M)
7	NEW THE FIVE O' CLOCKS RELIGIOUS (M)
8	NEW ENCHIQUE GILLESAS CANTA EM PORTUGUES (M)
9	NEW STRUTS (M)
10	NEW SCORPIONS PURE DISTANCE (M)
11	NEW CORNERS FORGOTTEN NOT FORGOTTEN (M)
12	NEW CORNERS FORGOTTEN NOT FORGOTTEN (M)

IRELAND (Irish Independent Chart) 09/26/96

THIS LAST WEEK	SINGLES
1	2 WANNABE SPICE GIRLS (M)
2	6 READY OR NOT FUGEES (M)
3	5 BREAKFAST AT TIFFANY'S GREG BLAKE SOME THINGS (M)
4	5 WANNABE SPICE GIRLS (M)
5	3 THE MOTO ANTHEM OF '96 TOM TON ANDO (M)
6	5 BIFFEN BARRIS (M)
7	7 NEW PATRICKS INDOANNO (M)
8	7 SEVEN DAYS AND ONE WEEK S.B.E. (M)
9	NEW VIRTUAL REALITY (M)
10	10 LEMON TREE FOODS GARDEN (M)
11	10 LAURA PETER ANKER (M)
ALBUMS	
1	1 R.E.M. NEW ADVENTURES IN HIFI (M)
2	2 CHRISTY MOORE GAFFITI TOWN (M)
3	2 ALANIS MORISSETTE JAGGED LITTLE PILL (M)
4	4 CORNERS FORGOTTEN NOT FORGOTTEN (M)
5	4 CORNERS FORGOTTEN NOT FORGOTTEN (M)
6	4 CORNERS FORGOTTEN NOT FORGOTTEN (M)
7	5 VAGUES ARTISTS NOW THIS WHAT I CALL (M)
8	10 FUGUES THE SCORE (M)
9	10 SOUNDTRACK TO UNFOLDING (M)
10	5 OASIS (WHAT'S THE STORY) MORNING GLORY (M)
11	5 OASIS ARTISTS FRESH HITS (M)
12	5 CORNERS FORGOTTEN NOT FORGOTTEN (M)
13	10 CORNERS FORGOTTEN NOT FORGOTTEN (M)

AUSTRIA (Austrian Top 100) 09/24/96

THIS LAST WEEK	SINGLES
1	1 BREAK MY STROVE UNTOGETHER (M)
2	2 KILLING ME SOFTLY FUGEES (M)
3	2 WANNABE SPICE GIRLS (M)
4	3 I CAN'T HELP MYSELF KELLY KELLY (M)
5	7 MYSTEROUS GARY PETER ANKER FEATURING BISBERL RAYX (M)
6	5 WHERE DO YOU GO NO MERCY (M)
7	6 NAMED FALL FEATHERING THIN (M)
8	7 SEVEN DAYS AND ONE WEEK S.B.E. (M)
9	10 THINK TWO AND ONE (M)
10	10 INDOANNO FATHLESS (M)
ALBUMS	
1	1 R.E.M. NEW ADVENTURES IN HIFI (M)
2	2 FUGUES THE SCORE (M)
3	1 ALANIS MORISSETTE JAGGED LITTLE PILL (M)
4	9 CORNERS FORGOTTEN NOT FORGOTTEN (M)
5	9 CORNERS FORGOTTEN NOT FORGOTTEN (M)
6	10 CORNERS FORGOTTEN NOT FORGOTTEN (M)
7	10 CORNERS FORGOTTEN NOT FORGOTTEN (M)
8	10 CORNERS FORGOTTEN NOT FORGOTTEN (M)
9	10 CORNERS FORGOTTEN NOT FORGOTTEN (M)
10	10 CORNERS FORGOTTEN NOT FORGOTTEN (M)

NORWAY (Verdens Gang) 09/25/96

THIS LAST WEEK	SINGLES
1	2 WANNABE SPICE GIRLS (M)
2	2 INDOANNO FATHLESS (M)
3	3 COO JAMBOO MR. PRESIDENT (M)
4	1 THREE FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLER (M)
5	5 CAPTAIN JACK CAPTAIN JACK (M)
6	10 MYSTERY OF NOT FUGEES (M)
7	7 NEW HEAVEN USE (M)
8	7 NEW HEAVEN USE (M)
9	10 HEROT OF THE DAY METALLICA (M)
10	10 HEROT OF THE DAY METALLICA (M)
ALBUMS	
1	1 R.E.M. NEW ADVENTURES IN HIFI (M)
2	2 SHURFINS SHURFINS (M)
3	2 OYSTON OYER (M)
4	3 SLELLERAND KORT VED OVE (M)
5	6 PETER D'AMICO (M)
6	6 PETER D'AMICO (M)
7	6 PETER D'AMICO (M)
8	6 PETER D'AMICO (M)
9	6 PETER D'AMICO (M)
10	6 PETER D'AMICO (M)

HONG KONG (BPM Hong Kong Group) 09/22/96

THIS LAST WEEK	ALBUMS
1	3 ANDY HUI 17 SURPRISE GREATEST HITS (M)
2	2 NEW FATE WONG FAT WONG (M)
3	2 NEW FATE WONG FAT WONG (M)
4	2 NEW FATE WONG FAT WONG (M)
5	2 NEW FATE WONG FAT WONG (M)
6	2 NEW FATE WONG FAT WONG (M)
7	2 NEW FATE WONG FAT WONG (M)
8	2 NEW FATE WONG FAT WONG (M)
9	2 NEW FATE WONG FAT WONG (M)
10	2 NEW FATE WONG FAT WONG (M)

MUSIC RELEASE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: Kayah, the singer/songwriter who has been dubbed "the Polish Sade," continues to enjoy chart success with her second album, "Kamien" (The Stone), on Zic Zac, even though it was released almost a year ago. The album has assumed a special significance for the artist, whose disappointing debut, "Kayah," was released in 1988. As far as she is concerned, "Kamien" marks a new beginning and in her "true" solo debut—in which case, it has been a long time coming. She began singing as a teenager in 1966, performing in reggae groups, including Rastar, Zagda, and Perla. She was soon recognized as a talented and original performer and won a special prize at the Sopot 88 Festival. While maintaining a parallel career as a model, she worked (mainly as a session vocalist) with acts that included De Mono, John Porter, Nazari, Humana, Republika, Urszula, and Stanislaw Sojka. But it was in writing and recording "Kamien" that she finally got to make the music that was closest to her heart. Featuring many gifted musicians, among them famous jazzmen Michał Urbaniak and Jose Torres, the album boasts a rich and intoxicating sound, a performance that encompasses a range of pop, funk, soul, and jazz influences. The womanly lyrics, full of nostalgia and sadness, explore themes of love, loneliness, passion, and pain in what include "Nawet Deszcz" (Rain), "Tam Bede" (I'll Be There), "Ja Chcę Ciebie" (I Want You), and "Santana."

BEATA PRZEDPISKALSKA

FRANCE: The wave of techno/jungle music that has been sweeping the country has gained impetus from a new generation of acts with their own distinctive sound. At the heart of the movement is the F. Communications label, created two years ago by Eric Morand (who previously launched the dance division of defunct label NAC Music) and Laurent Garnier (who is widely considered the country's premier DJ), in partnership with indie distribution company PIAS. Now, F. Communications has issued a two-CD compilation, "La Collection Chapter 2," a celebration of the label's outstanding creativity. It comprises the most significant tracks the label has released over the past two years. Among the featured acts are Saint Germain (aka Ludovic Navarre), performing his jazzy hit "Alabama Blues"; Shaz, Nova Nova; Sean X; Norma Jean Bell; Aurora Borealis; Taho; Lady B; and Laurent Garnier, performing both as himself and as his alias Alias. In the album's liner notes, the label's founders duly note, "In two years, F. Communications has continued to explore the world of electronic music, a world that is no longer limited just to the dancefloor: The frontiers have been opened up, limitations with regard to style have been erased, and the family has grown larger."

EMMANUEL LEGRAND

IRELAND: "Riverdance—A Journey" is a 76-minute video from Tyrone Productions that tells the story of the music and dance phenomenon that began as seven minutes of television during an interval of the Eurovision Song Contest on April 30, 1994, and went on to be a hit single, album, video, and stage show. "Riverdance—The Show" opened at Dublin's Point Theater on Feb. 8, 1996. It was first seen in London in June of that year and made its New York debut in March. It returns to New York's Radio City Music Hall Oct. 3-22 before touring several other U.S. cities. "Riverdance—A Journey" follows the show from Dublin to London to New York, taking in music and dance rehearsals and business meetings, including one with U.K. promoter Barry Cleymann. In the film, it emerges that initial investors in the project were hard to find, so much so that producers Moya Doherty and John McColgan had to make a combined investment of 70% of the start-up funds needed to stage the first run of "Riverdance" in Dublin. Other investors included Irish television network RTE, Principle Management, Allied Irish Banks, and promoter Maurice Casey. Doherty talks of striving to preserve "cultural integrity... but with a Broadway feel," while composer Bill Whelan credits traditional Irish music as a major source of inspiration to him. "The hardest thing to me is lyric writing," he says. "As for the music, once you get a basic idea, it flows naturally."

KEN STERNART

SERBIA: The annual festival Sabor Trubača U Dragacevu (Trumpet Players Gathering In Dragacevu) scaled new heights of popularity this year, when 200,000 people attended the three-day event in the tiny village of Dragaceva. Now in its 36th year, the festival brings together the best of the nation's trumpet orchestras, which show their skills in duos and in competing for the titles of best orchestra and best trumpet player. Trumpet orchestras are almost the only purveyors of traditional folk music left in Serbia; most modern folk acts offer a mix of many (often unmixable) styles. The 200 orchestras that appear on the final bill at the festival are selected by qualifying events in the regional centers, and on the last day they compete for prizes by each performing a traditional folk song, a "hole" (traditional dance song), and a song of their choice. This year's winners were Nenad Mladenović for best trumpet player and Mica Petrović's orchestra for best orchestra. Petrović's ensemble, which comes from the village of Dubok near Ust, has won the title in 1989 and is notable for the fact that all of its members are persons and no animals or no animals in its lineup. Petrović has won the title of best trumpet player three times—in 1984, 1988, and 1993—an achievement that has earned him the grand title "master of trumpet."

STAVIC ALEKSANDAR

Multitalented Arthur Baker Has The Best Of Two Worlds

ARTHUR BAKER'S LOVE of rhythm and rock has led to a life in two worlds. The Boston-born producer, writer, and artist not only lives in London, but his career has bridged the divide that often splits fans of rock and dance music, particularly in his homeland.

"I love making dance records and records with guitars," says Baker. "Over here, they meet. In England, styles overlap incredibly."

Baker helped mastermind one of the most remarkable, genre-busting tracks of the '80s when he produced the 1983 single "Planet Rock," recorded by Afrika Bambaataa & the Soul Soul Force and co-written by Baker, the Soul Soul Force, and collaborator John Robie.

"The night we did the track," he recalls, "I was home and I said, 'We've made musical history.'"

Baker didn't stop there. At Afrika Bambaataa's "Looking For The Perfect Beat," co-written and co-produced by Baker and Robie cracked the top 5 of Billboard's singles chart later the same year. Then, Little Steven Van Zandt tapped Baker to produce the 1985 hit "Smiling Faces Sometimes," which UMC's Dave Springsteen, Run-DMC, Miles Davis, Ruben Blades, Bobby Womack, the Ramones, and others in a landmark recording. The acts with whom Baker has worked—from New Edition to New Order—are testimony to the breadth of his talents.

An offer to remix Chrysalis Records act Living In A Box brought Baker to London in 1987. His success here has continued since, most recently with this year's No. 1 U.K. hit "Spaceman" by Babylon Zoo. Nowadays, he is involved in a flurry of activity in Britain. He has recorded the single "Go Around" under the moniker the Criminal Element Orchestra on Island Records' 4th & 5way imprint; co-written and co-produced the edgy and outlandish album "My First Suicide" for All Zapak (Fundamental); and, most notably, cut his first record in 12 years with "Planet Rock" co-writer Robie.

The collaboration with Robie, the single "Stop Love Patrol," features singer Nadine Renee of Planet Soul fame. It is being released by New York-based Cutting Records in the U.S. and by Baker's recently founded Minimal Records in the U.K. Minimal, which was last active in 1982, will release tracks by the likes of Jonny Vasquez, Danny Tenaglia, Pat Joyce, and Grandmaster Flash, as well as new material, such as the forthcoming "Back & Return" from Diana Brown.

"I want it to be a really eclectic label," says Baker, which explains why he later told the *Rolling Stone* act he'll identify as soon as the signing is confirmed. "They've got the vibe, the songs, the look," he declares.

If this isn't enough, Baker runs a pool hall and music club called the Elbow Room in London's Ladbroke Grove neighborhood and is looking to open a venue in Camden, in north London. "I wish I had come over here earlier in my career," he says of the U.K.

Baker may lament not having more opportunity in the U.S., but he travels back whenever business calls. And he knows that greater attention in America can always be just one hit away.

HOME & ABROAD



THE DIVINE COMEDY, which has made a critical and commercial breakthrough in the U.K. with its sly and sweet easycore album "Casanova" (Santana Records), plays the Shepherd Bush Empire in London Oct. 20. The show is part of a European tour that opened in September in Zurich and rolls through France and Germany through November. The London release is part of a U.K. extravaganza, as the band performs with a 30-piece orchestra. Tim Brown, director of Santanas, says the company is courting interest from major labels interested in licensing "Casanova" for release in America; he would like to get the band the strongest push possible in the U.S. and expects a contingent of A&R execs at the London show.

by Thom Duffly

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DANCEBOK: The Netherlands, which boasts one of the most active dance-label scenes in Europe, will host its own dance conference when the first Amsterdam Dance event is staged Oct. 17. Among the international dance labels expected to attend are CNR, Essential, Outland, and Asia Bianca from Holland; Logic and Strictly Rhythm from the U.K.; R&S from Belgium; Scorpio from France; Dee Jay from Spain; and multinationals MCA, Mercury, Polygram and others. Contact Maria Jimenez at Conamus, the Dutch music industry organization, via phone (31-63-621-87-48), fax (31-63-621-87-50), or E-mail (maria.jimenez@conamus.nl) for more information.

Home & Abroad is a biweekly column that spotlight the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffly, Billboard, 23 Ridgwood Street, London WC1E 9JH, or faxed to 44-171-323-3316.

Lynch Leaves Lounge Act Behind

Debuts With Duke Street Set After Years Of Bar Tours

■ BY LARRY LOBLANC

TORONTO—No one, perhaps, is more surprised about the release of Barbara Lynch's self-titled debut album than the 37-year-old folk and R&B-styled singer/songwriter herself.

A 10-year veteran of the local bar scene, Lynch released the set Sept. 26 on Duke Street Records, which is distributed by MCA Music Entertainment. There are currently no plans to issue the album outside of Canada.

"It's been 10 years of [career] despair and trying to find out who the hell I am," Lynch jokes. "I've discovered that my passion is with live performance and with recording. That's what I am meant to do. The only thing I feel a lot of pressure, I feel that if I can't perform, I don't know what else I would do."

Produced and engineered by David Travers-Smith, who has worked with Janis Joplin, the album chronicles Lynch's observations about herself and others. "I care about people and what they go through and about what I go through," she says. "My constant theme is trying to find something to care about. It's in every song. After all, trying to find something to care about is what motivates people to continue."

In 1992, Lynch figured she had a strong career shot when she released a five-song cassette titled "Don't Talk To Me" on Embrace Records. Produced by John Pomeroy (Roxie Music, Japan), the independent release was widely circulated to Canadian and American labels but failed to land her a major-label recording deal.

"She's a brilliant artist, but no labels [then] saw it," says Punter. "Her strength is her honesty. She writes very poignant lyrics, most of which come from real experiences."

The lack of industry response to "Don't Talk To Me," says Lynch, plunged her into considerable career soul-searching. Feeling she needed her music to mature, she severed her ties to music for two years.

"I began to find my material really adolescent," Lynch says. "I came to think that I didn't have anything valid to say. I was singing songs about isolation, despair, and about life disappointment, but I didn't know what more to say. Like, 'What do [people] do after disappointments?'"

After caring for a friend who was dying of AIDS, Lynch began doing the same for other AIDS patients by working for several local healthcare agencies.

"I was trying to motivate myself," she says. "Working with people who are dying, there's no bullshit. My songs 'Storybook' and 'These Hours' [on the new album] were written for a friend who died during the recording of the album. He was a tremendously motivated guy, just filled with joy and living."

Lynch's debut album, "Duke Street," "Puppet Girl," which was written during sessions for the

album and was serviced to Canadian radio Oct. 7, Lynch says. "Puppet Girl" is about if you're not connecting with other people, you live a life of solitude."

Born and raised in the rural Ontario village of Ayrton (population 500), Lynch taught herself to play piano at the age of 10. She started playing piano because my mother is a honky-tonk piano player," she says. "I started playing piano with some old boogie-woogie sheet music of hers. I freaked when I heard Louis Armstrong and Fats Waller."



LYNCH

"When I played boogie-woogie piano, my mother thought I was insane. She told me, 'Only black people can play that music.' I kept playing it, and she said, 'You know, I think maybe you can really play that music.'"

By the time Lynch was 13, she had begun to write songs and privately dreamed about becoming a pianist. But living in such a small, rural environment, she felt that becoming a singer was a bit of a fantasy.

"I avoided becoming an artist for the first 25 years of my life because I just did not think it was possible," Lynch says. "Coming from that kind of small town, I thought it was an impossible dream. If you told anybody there you were going to do something so ambitious, they thought you were crazy. So [becoming a singer] was a private dream of mine for years."

Lynch left Ayrton in 1978 to study philosophy and English literature at Trent University in Peterborough, Ontario. Following four years there, she was undecided about what career to pursue, as she traveled. For two years, she worked as a chambermaid at hotels in Banff and Jasper, Alberta, and in Vancouver. "I couldn't find a career I wanted to do after university," she admits.

In 1984, Lynch moved to Toronto, and while working as a clerk in a clothing store, she met a jazz pianist named Corey Livingston. After hearing Lynch play piano, he told her she was good enough to perform professionally as a lounge

pianist. She bought some sheet music of popular songs and secured a booking agent, and to her initial surprise, she was quickly booked for a six-week gig at a local Holiday Inn. Despite her inability to develop a repertoire of well-known songs, she survived on the lounge scene for two years.

"I didn't know the songs people requested," says Lynch, laughing. "I'd pretend my own songs were by somebody else, or I'd announce I wouldn't have time to do any requests. Not knowing [how to play well-known songs] became a real problem."

In the 121 Studio sessions here, from last March to May, Lynch and Travers-Smith recorded each song with just Lynch singing and playing piano. The two then examined the recordings and [listened] to songs, they were left untouched; others were embellished with additional accompaniment or rerecorded with additional players.

Says Travers-Smith, "Originally, the album was intended to be very simple, just piano and voice, primarily. However, as we started pre-producing and [listened] to songs, it became apparent that there was a good opportunity to embellish as we did."

"There's nothing on these songs which wasn't needed," says Lynch. "Some songs, like 'Storybook,' were fine by themselves, while all we did was add a bit of trumpet on 'Flowers Outside.' We changed the vocals around when you Kiss Me' because loved George Keller's bass parts so much. With each song, I wanted to keep it simple and honest."

"I treated the album like it'd be my one and only one ever," Lynch continues. "I wanted this album to say everything I wanted to say, assuming I might die tomorrow. I'm happy because the album turned out to be exactly what I wanted."

"To promote it, Lynch, who hopes four tours across Canada in the next few months, assembled a band consisting of saxophonist Christopher Plock and percussionist Rich Greenhouse. "I want to keep [the show] intimate and very character-oriented," she says. "I also tell stories and do humor in my shows. I do everything I can to create some kind of emotional response in the audience."

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CHARLES AZNAVOUR

A FIFTIETH ANNIVERSARY SALUTE



PHOTO BY TONY FERRER



*Over 30 years of collaboration, complicity and friendship.
Over 30 years of mutual trust.
Thank you Charles for over 30 years of happiness.*

CHARLES
AZNAVOUR
50th anniversary



The Charles Aznavour Interview

Celebrating A Half-Century Of Recording History—And A Lifetime Of Entertainment, Activism And, Most Of All, Songwriting

BY EMMANUEL LEGRAND

Charles Aznavour is a living legend. Since the beginning of his career in the early 1940s, he has achieved one of the most impressive track records in the international music business. He is considered the equal of such other legends of French music as Jacques Brel, Edith Piaf, Georges Brassens or Leo Ferre.

A revered singer and songwriter, Aznavour has penned some all-time classics of French chanson, including "La Boheme," "J'me Voyais Deja," "Emmenez-moi" and "Je Hais Les Dimanches." His songs have been covered by such artists as Ray Charles, Frank Sinatra, Liza Minnelli, Stevie Wonder and many others.

Convinced there was no reason to limit himself to French-speaking countries, Aznavour took his act on the road and established himself as a truly international artist, playing to sold-out crowds from New York to Tokyo. He also proved to be a fine actor, and his credits span 60 movies, including films with the late director

Continued on page 70

STUDIO  GUILLAUME TELL

Happy Anniversary Charles



CHARLES
AZNAVOUR
50th anniversary

A Life Filled With Songs

Having Written 1,000 Songs, Recording 400 Himself,
The Multilingual Lyricist Sees His Work Reissued
Around The World

BY EMMANUEL LEGRAND

"I first met Charles Aznavour in 1951, through a friend who told me there was a guy looking for an arranger; I went to the Editions Bretton and met with him. Aznavour told me he knew nothing about music and needed an arranger. He offered to share credits and rights with me on the music we would do together. I went back to my friend and I told him that this guy would never make it as a singer... Actually, I just did the arrangements to one of his songs in 1951—"Pique." Aznavour was kind enough to call me back at the beginning of the 1960s. The first song we worked together was "Les Deux Guitares"—"God, I was scared to death. But we worked together until I had no more time, after the international success of "Love Is Blue." I must have made arrangements to 125 of his songs. He loved to work with me because I am very quick, and he hates being in a studio. To me, Aznavour is the greatest artist I have ever worked with. He has it all—intelligence, musical instinct, class."

—Paul Mauriat

"It is always very difficult to talk about an artist who has the stature of Charles Aznavour. First of all, he is someone I have always admired. My father was a great fan of him, and we used to listen to his records at home. So when the opportunity to sign him surfaced, not only did it make sense business-wise—there was fierce competition to attract him—but there was something more to it. He is an immense artist, frankly unique. He is simple, kind, accessible, open-minded, very human—and I'm not even discussing how talented he is. He is like the father of us all, and what pleases me the most is that youngsters are rediscovering him. I admire the artist, and I have a great tenderness for the man."

—Gilbert Ohayan, president of EMI Music France

"In the late 1950s, I represented the Barclay label in Morocco, and, as such, I was Charles Aznavour's label manager, promotion guy and agent there. I first saw him in Casablanca, when he was 22. From that time dates a real friendship, a very tender friendship. Later, I joined Polydor in France, and in the early 1970s I decided to establish an independent operation. Aznavour heard about it and asked me to take over his office near the Champs Élysées. He made a financial proposal at a very friendly rate. In this way, he helped to start his career as an independent producer. For me, he is a kind of role model. When I moved to the States to produce the Village People, the only French name U.S. people knew in this business was Charles Aznavour. He is the only French artist that has been able to make it on the international market: not only as a composer but also as a performer. And he has been doing it for over 30 years! He is really the ambassador of French chanson. What an amazing feat."

—Henri Belolo, president of Scorpio Music

PARIS—Charles Aznavour's latest studio album is set for release in early 1997, but, in the meantime, reissued recordings from the artist's extensive catalog are now finding their way into stores.

During his entire career, Aznavour has written some 1,000 songs, in several languages, for himself and for other artists. For the first time, the 490 songs he recorded during his career will be available on CD, as part of one of the most expansive reissue programs ever mounted for the works of a single artist. The releases range from the first songs Aznavour ever recorded to his most recent studio album.

AZNAVOUR IN A BOX

In December, EMI France will offer the complete collection of Aznavour's recordings in a box shaped as a Colonne Morris, the Paris columns used to advertise concerts. The box, which will sell at retail for approximately 3,200 francs (\$615) will reassemble 30 CDs of Aznavour's songs, including four CDs of previously unreleased material. All the albums are also available separately.

This thorough presentation is possible because Aznavour himself owned his whole recording catalog, which was sold to him by PolyGram in the mid-1980s for a mere 3 million francs (\$580,000). When Aznavour signed with EMI France in 1995, the deal included all his past recordings, including those made during Aznavour's eight years with indie label Prema.

"Everything that Aznavour has sung and recorded so far is now the property of EMI Music," says EMI Music France president Gilbert Ohayan proudly. "When I embarked on this adventure to sign him, I had the feeling I was going to give EMI music something extraordinary and write a page in the history of the company."

Prior to releasing the full CD set, EMI will keep fans happy with several releases in the pipeline. This month, the label will release "Live At Carnegie Hall," recorded during Aznavour's 1995 concerts in New York, to coincide with the launch of the artist's world tour.

Meanwhile, in the U.S., Angel Records already has released several Aznavour classics, including "You And Me," "Greatest Golden Hits," "Hier Encore," "Il Faut

Savoir," "65," "La Bohème," "L'idole Je T'aime" and "Je Me Voyais Déjà."

In addition, EMI France is repackaging one of Aznavour's most successful past compilations, a double CD titled "Les 40 Chansons D'Or." This album has been out of print for more than 16 months, and EMI says it has significant commercial potential. For the end of the year, EMI will re-release an album of Christmas songs, "Aznavour Chante Noël," with its original sleeve.

"The next months will be quite active for the Aznavour catalog," says EMI general manager Michel Liberman.

GLOBAL POPULARITY

Liberman says his main challenge in answering media requests is to cope with Aznavour's busy schedule. "Aznavour is always very cooperative, but it's not easy to find enough time to answer all the requests for interviews," says Liberman. "But we try to sneak in something whenever he is available."

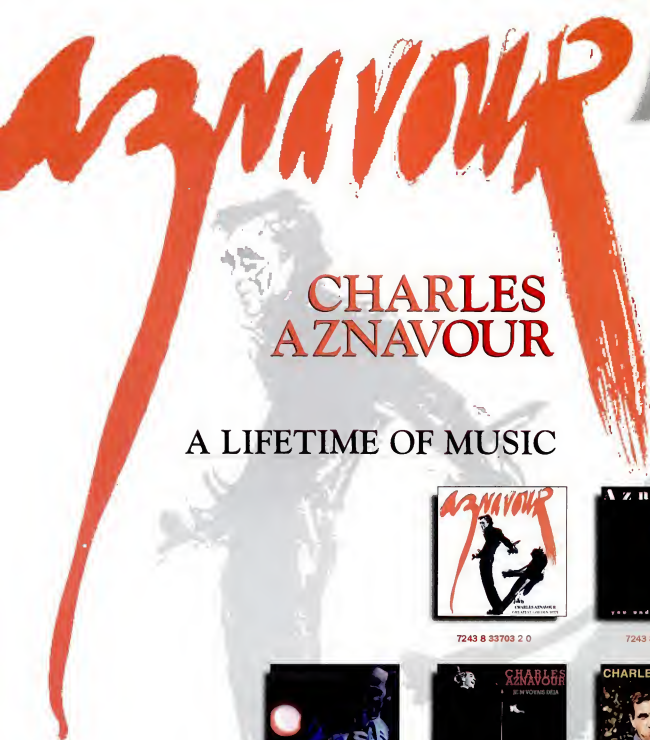
"There is really something happening, if I judge by the scope of the media outlets asking for interviews," adds Liberman. "It goes from trendy rock magazine *Les Inrockuptibles* to the most popular TV shows."

When EMI France's Gilbert Ohayan signed Aznavour, he said he wanted to give the artist "the global attention EMI can bring," and therefore EMI has focused not only on the French market but also on the international market. Some special releases will be tailored for key markets, as Aznavour has recorded in several different languages, including English, German and Spanish. Strangely, he never recorded in Armenian, his mother language, except for one song with his daughter.

"The compilation 'Les 40 Chansons D'Or' will be released all around the world, but for the U.K. market, we have plans for a new best-of Aznavour in English," says Wendie Cook, in charge of the international exploitation of EMI France local catalog. She adds that, for Latin markets, especially Spain, Aznavour's album in Spanish, "Cuando Estás Junto A Mí," will be re-released.

"There is tremendous interest for Charles Aznavour everywhere in the world," says Cook. "He is a truly international artist." ■





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CHARLES AZNAVOUR

50th anniversary

AZNAVOUR INTERVIEW

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François Truffaut. And last but not least, he is a totally dedicated ambassador for the Armenian cause—international recognition of past atrocities against the Armenian people and of the current re-emergence of Armenia as an independent state.

This year marks the 50th anniversary of the start of Aznavour's recording career and the 63rd anniversary of his entry into the artistic community, when he was 9 years old. Born Varenag Aznavourian (his mother dropped the "ian" at the end of his name) of Armenian descent in an artistically driven family, he rose from the ranks with original songwriting skills and a unique, immediately recognizable voice.

Aznavour's ascent started in Paris during the Second World War, where he performed a cabaret show with his partner and pianist Pierre Roche. His recording career as a solo act dates back to 1946, with the release of his first 78 rpm acetate record. His admiration for fellow singer and songwriter Charles Trenet and his friendship with Edith Piaf are well-known. Piaf gave him confidence in his singing capacities and opened a few doors. Trenet was Aznavour's main writing influence.

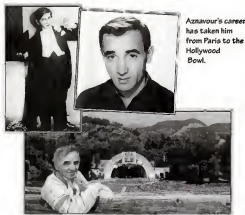
Today, at 72, Aznavour remains as busy as ever. The most international of all French singers is embarking this month on another world tour, which will take him to the United States next year. The tour will coincide with the release of "Live At Carnegie Hall," recorded during Aznavour's 1995 concerts in New York. That album will be followed in early 1997 by an as-yet-untilted studio disc, his first since his worldwide signing with EMI France in 1995. Late this year, EMI also will be reissuing all his recordings on CD.

Throughout the years, Aznavour has remained a discreet man. Success has not altered his good humor and his low-key attitude. Even when he went through hard times, he never lost

faith in himself.

Now a Swiss resident, Aznavour met with me at his summer house in Provence in the South of France.

Aznavour welcomes his visitor at the door. Everything is simple, informal, with natural warmth—none of the frenzy that usually surrounds a major artist. Aznavour is just back from a trip to his father's native country, Georgia, and is relaxing for a few days before travelling again. In the center of the living room, there is a huge piano. The room is also filled with computers, state-of-the-art VCRs and studio systems. "I like all this technology stuff," says Aznavour.



Aznavour's career has taken him from Paris to the Hollywood Bowl.

At one point during the interview, one of his daughters comes in and hands him two pictures to sign for workers who fixed his garden. Aznavour indulges, and when asked why he doesn't have ready-signed photos at hand, he bluntly answers, "The autographs, I sign them myself, all the time. The same way I do all my mail myself. It takes some time, but I wouldn't let anyone else do it for me."

This attitude epitomizes Aznavour—pride, respect, honesty. The perfect attitude of a craftsman.

Tell me about your family background.

My parents were both of Armenian descent. My father was

"Way before I entered the music business, I was a fan of Charles Aznavour. He is one of those artists who has been fully part of my life. When I came back from my military service in Algeria, I remember days when I was playing the song 'Les Deux Guitares' 20 or 30 times in a row. Recently, Aznavour wasn't singing it anymore. I insisted that he play it during his last show in Paris, and he did. It was a real treat. Before meeting him, I had a distant and faraway admiration. The first time I saw him, it was after a concert in Juan-les-Pains. What really surprised me was the attention he was paying to everyone and the way he looked at people. He made you feel you were a human being talking to another human being and not someone meeting a star. It was so unusual that it struck me. A few years later, in 1972, when I was general manager of [publishing company] Chappell, I became his publisher. And in 1992, we strengthened our relationship—I became his partner when we jointly acquired Editions Raoul Breton. After all these years, my feelings about him have not changed. As a human being, he is exceptional. As an artist, he is unique. He resembles no one else. His writing is amazingly modern and original, and he performs his songs in a very personal way. And the fact he has been able to last so long is no coincidence. Undoubtedly, he is one of the great French artists of the second half of the century."

—Gerard Davoust, general manager of Editions Raoul Breton

from Georgia, and my mother came from Turkey. Actually, neither was born in Armenia. I was born in Paris [in 1924] to parents who wanted to emigrate to the United States. They had come to France to apply for a visa. That year, the quota of Armenians [who had fled massacres in their homeland during the First World War] had already been reached. They were told to wait for another year. My mother was expecting me, and, when I was born, they could have asked for a visa. In the meantime, they found the country marvelous and decided they had no reason to go further. That's how I was born French, instead of being born American.

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MANY THANKS DEAR
CHARLES AZNAVOUR
FOR
YEARS OR FRIENDLY PARTNERSHIP
WITH
GERARD DAVOUST AND EDITIONS RAOUL BRETON

CHARLES AZNAVOUR

50th anniversary

AZNAVOUR INTERVIEW

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By not being born in Armenia, your parents were twice politically dispossessed.

Yes, I call them dispossessed by riotchek. But if they were dispossessed in their land, they didn't have dispossessed spirit. My sister and I very often have discussed the fact that we were very lucky because we had very modern parents. As opposed to many Armenians I met in my childhood, my parents rapidly adapted to their new environment. They never raised us with the myth that some day we'd return home. Our parents were artists and raised us very freely. I was raised as a real Parisian and never lived in an Armenian ghetto.

Weren't you nevertheless surrounded by Armenian culture?

In fact, I was raised with many different cultures—Russian, Armenian, Georgian and Jewish.

Is Charles the first name you were given by your parents?

No, it was the name a nurse gave me because she couldn't pronounce the name chosen by my parents—Sharmouz, which means Charles. God bless the nurse...

Did the freedom you were raised in affect your choice to become an artist?

Yes, of course. If my parents had been bankers or grocers, I probably would have followed their footsteps. Well, they were artists, and you can say in a way that I took over their business. My father was a singer—I sing. My mother was a comedian—so am I.

When did you start singing?

Actually, I started dancing—Russian dance, which came

naturally to me. When I was 9, I played the comedy, and when I reached 16 or 17—an age when I could not play any more kid roles—I had to earn my living. So I got some assignments in reviews and musicals, and then naturally I became a singer.

How did it happen?

My sister was auditioning for a part, and I went with her. I started in a cabaret, the Jokey, on the Boulevard Montparnasse during the War. I was doing round trips from Pigalle to Montparnasse during the night on roller skates—not the ones you see today. I mean rollers that were making a lot of noise. German patrols used to stop me in the beginning. Luckily, I had



From left: With Edith Piaf; With Louis Armstrong and Duke Ellington; withEMI's Gilbert Osoyan and manager Levon Sevan

an *ausweis* [a pass issued by the German forces authorizing people to move], and they let me go through. After a while, they didn't even bother to stop me. They were waving hello when I was passing by them.

In the foreword to a book, you wrote, "There are no big or small entries, only doors of fate." Would you say that this first assignment was one of those doors?

Yes, and I had many of those doors of fate. In fact, whenever I saw some door open, I tried to find my way through. When someone told me there was a revue starting, there I went. When I was offered to be an extra in a movie, there I went. I was ready for anything. Our problem was to earn a living.

The trade-off was that you couldn't study.

True, but I went as far as I was expected to. I graduated from primary school. It seems nothing today, but back then it was a real diploma. Graduating from high school was a faraway possibility.

Had you any role models in the artistic world?

Oh yes, many. It wasn't yet Piaf's time, so my models were Maurice Chevalier, Charles Trenet and Carlos Gardel. But I had a real passion for a French actor named Jules Berry, who showed me, when I was what you can call in English a "sly actor," how to go one step further. And Trenet was the one who gave me the will to go further in songwriting.

Professionally, what got you started?

Pierre Roche and a few friends had launched a club called "Le Club De La Chanson." My sister had met this group, and she brought me with her. After a while, I had scenery ideas for shows. Roche had two sisters who sang, and I created a show for them, while Roche played the piano. Then we decided to create a duo, with Roche on piano. And one day, I decided to sing. We earned something like 25 francs per evening which means in the end, we each earned 12 and a half francs.

When do you consider having become a professional singer?

Probably around 1941, 1942—in fact, as soon as clubs reopened in Paris. I started to make money when I got hired at the Jokey. But what does professional singer mean? I was already in the artistic world, and singing was just an additional discipline.

What was your repertoire at that time? Where you already writing your own songs?

I was writing music. I had met some people who wrote some crazy lyrics as I composed some crazy music. One of our songs was titled "Y'a Des Hibou Dans Le Belfroi" ["There Are Owls In The Belfry"], a bit surrealist. We were quite influenced by Trenet, who is probably the only surrealist singer around.

When did you start writing your own lyrics?

Very soon, because I couldn't find the right writers for me. With Roche, we had a bunch of friends, but they wouldn't write lyrics for us. So one day, I said it was about time for me to do my own stuff. I wrote a song called "J'ai Bu Et L'Homme Ne Se Tuait Pas A La Fin [I Drank And The Guy Didn't Kill Himself In The End]" in 1944-45, which became a success—but not by us. It was picked by singer Georges Ulmer in 1947. I remember telling him, "You know, if all the people who drink kill themselves, France will be a huge cemetery."

In an interview, you recalled that time by saying, "I was young"
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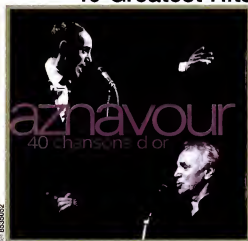
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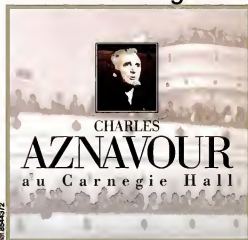
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CHARLES AZNAVOUR 50th anniversary

AZNAVOUR INTERVIEW

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but physically, I had no age." What does that mean?

The war stole our youth. I wrote several songs on this theme, such as "Les Enfants De La Guerre" [Children Of The War]. We had no youth. It was gone—stolen.

Sammy Davis Jr. once said your voice was "the sound of a living

nightmare." Do you agree?

[Smiles] If he said that, it must be true.

Really?

Have you ever heard my first records? They are being reissued, and you'll realize that my voice was quite raspy.

Was it natural, or did you create it?

Oh no. I wasn't earning enough for myself and a pianist. I was paid some 1,000 to 1,500 francs per performance in each club. A pianist cost a minimum of 3,000 francs. In order to survive, I had to perform six or seven sets each evening. I started early in the day with a normal voice and, in the end, I finished like that [whispering]. That was when I was hearing people saying, "I told you, that guy has no voice at all!"

What was the artistic life in Paris like after the war? It seems that people were desperate for fun and partying.

Don't get me wrong, it was also the case during the war—although the situation was quite different. People had boring lives during the daytime, so those who were going out at night were staying out the whole night, because of the curfew. When

you got into a club before midnight, you stayed there until the curfew was lifted. And you didn't stay in a club to get bored, you're there to have fun. There was a very active night life. With Roche, we were going to places like that. We weren't paid, but at least we were fed. Our currency was food. The good thing about that is that we went through the whole war without any food problems. Anyway, we never made much money. For a long time, Roche and I were traveling on a bicycle, but we didn't have enough money to buy two bicycles. We were wandering around Paris on a bicycle, one peddling and the other sitting on the bar.

Is it true you met Charles Trenet and Edith Piaf the same day?

Yes, the very same day [in 1946]. What is even more striking is that I had tried to meet with Piaf that same day to present some songs I wanted her to sing, but I couldn't see her. That evening, I finally met with Piaf, Trenet and music publisher Jacques Breton. On one single evening, I had met with three personalities who would become very important to me. Piaf invited me to her place. We spent most of the night dancing and singing—the songs I wanted to present her that same morning. I had already seen Trenet a couple of times, but he didn't pay attention to me. This time, he told me I should have Breton as publisher. Breton told me, "Come see me tomorrow." That's how it happened. Such a sign of destiny is hard to beat in a man's life.

How did you make your first record?

I made a record with Roche for Jacques Canetti [one of France's key talent-spotters in the 1940s and 1950s], but afterward, no one would let me record. The first one to turn me down was Eddie Barclay [jazz pianist and founder of the label Disques Barclay, which eventually became France's leading independent label]. Canetti refused to let me record as a solo act. He thought I wasn't serious enough without Roche. Raoul Breton [who by then had become Aznavour's publisher] finally convinced the director of the Theatre des Champs Elysees, who was also manager of the label Discretet Thomson, to let me do my first record, a 78 rpm. It was a success, so Barclay came to claim me back. But he paid the hard price to get me.

When did you first go to the U.S.?

Very early on. Nothing could stop us, Roche and I. In 1948, Piaf was going to New York and she told us to meet her there. We took a boat to the States, and when we arrived, problems started—we had no visas, no booking, nothing. We were presented to a judge, and we made him laugh telling our story. He asked us what was our occupation. We said we were musicians, and to prove it he asked us to sing something. So we indulged. I sang an American song in French, of course, because I didn't speak English. He then gave us a six-month authorization and told us to come see him as soon as we got an engagement to clear our [working permit] situation.

Finally, did you see Piaf there?

Yes, she was at the height of her romance with [French boxer] Marcel Cerdan. When she saw us, the only thing she said was "What the hell are you doing here?" with all the ill-will she was capable of. Typical Piaf! But in the U.S., we had a lot of luck. Our story amused a lot of people. I remember we got a meeting with an important publisher, Lou Levy of Leeds Music, whose son is now my lawyer in the States. I wanted to sell him a couple of songs, which he indeed did buy, mostly to please us, I think. As I barely spoke English, I had learned by heart all the answers to the questions he could ask me. At some point, he asked a question I had not planned. So he realized I didn't speak English, and he called an assistant to translate. But we left his office with a \$700 advance for two songs. In 1948, it was quite a sum.

How were you recording in the early days of your career?

At the beginning, Roche was composing the music and I was the lyricist. When our partnership broke up, I started to compose music. But I needed to team up with an arranger. For a long time, I worked with Paul Mauriat, who was a very gifted arranger. I'm not good at that—it takes really good musicians to excel in this job. I am very good at bringing up a melody, giving directions, ideas and tips for arrangements. And once the records are made, I hardly listen to them. I know them too well.

With Paul Mauriat, you recorded dozens of songs.

Yes, but curiously, in the early 1960s, when I was considering recording for the first time in the U.S., I wanted Paul as an arranger, but I was told he wasn't appropriate for the American taste. Then, three years later, Paul became famous with "Love Is Blue," which was a huge success in America, with arrangements close to those he did for my songs. I was quite disappointed. I would have loved to set a partnership with him for the American market. I'm sure it would have worked.

Mauriat says you are a perfectionist. Is that true?

Yes. I've always been and will always be. Being a perfectionist is very important to me. But I like to leave some defects, which makes the recording more lively. I don't like records where

Continued on page 78

Charles Aznavour

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
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CHARLES AZNAVOUR 50th anniversary

"Sometime around 1963-64, I came to meet Charles Aznavour, during the first show he performed in a Broadway theater. I was living in the U.S., working in a booking agency; when I had left France a few years earlier, Aznavour was already a rising star. A few people told me I looked a little bit like him. My sister was an ultimate fan, and she urged me to go to his concert. I bought tickets and went to the Ambassador. I had one of those boxes next to the stage, and I couldn't fail to see that people were looking at me. When the show was over, I decided to go and see him backstage. Two solid bodyguards were screening the access to backstage but they let me go through. They probably thought I was a relative because I had some family resemblance. Aznavour greeted me in his dressing room, and we started to talk. I told him I was an Armenian from Aix-en-Provence and living in the U.S. He asked me to stay, and we went for dinner. It was the starting point of a long friendship.

"A few years later, he called me in New York and said, 'I'll be with you tomorrow, and I want to have a serious discussion with you.' He asked me to become his stage manager. I knew nothing about it, but I quit all my activities to work with him. My professional relationship with him has evolved through the years, from stage manager to the global management of his activities. It's like an incredible dream."

—Levon Sayan, manager of Charles Aznavour

AZNAVOUR INTERVIEW

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there is nothing wrong, that are too clean. I like when there is some humanity in them. Perfection is a bore when it comes to music—popular music I mean. Anyway, there are no perfect singers, and if there were, they would be boring.

Do you like studio work?

No, not at all. I don't like losing time in a studio. I like quick recordings. I favor direct live recordings with musicians. We recently did a session with Michel Legrand, and we recorded everything on the spot, live. Actually, current musicians don't like this way of doing things. They prefer to record the rhythm tracks first, then the other instruments and the voice. But not me.

You say you don't like to listen to your new records, but what about playing the new songs live?

I always need to sing new songs live. For me, a performance without new songs is not a rediscovery. I want to rediscover the artist. The good thing about singing new songs is that it pushes you to sing the old ones differently, even if the frame doesn't change.

You stayed with Disques Barclay for almost three decades. How was your relationship with Eddie Barclay and how did it end?

I really had a great time with him. Barclay was a great record company manager. Most of all because he put great trust in his artists. Things were quite easy. You just spoke with him and said, "I'd like to record an album." "Yes, what do you need?" "Well, I'd love 90 musicians." He didn't say "No," but [improvising Barclay's voice] "Yeah, good, you've got them." He never came to hassle us in studio. He listened to the record once completed. I really enjoyed a total artistic freedom at Barclay. I would still be with Barclay if he hadn't sold his company [to PolyGram]. I was quite dismayed after it happened. I didn't want to work for a multinational that I didn't feel at ease with. Afterwards, I spent almost a decade with the independent label Trema, where I had a great relationship with the founders, and I'm now with EMI. I feel comfortable with the EMI team, and it's a relief. I was really afraid to sign with a multinational.

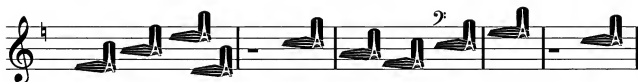
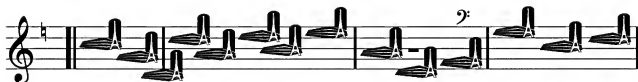
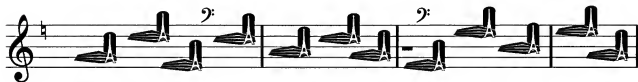
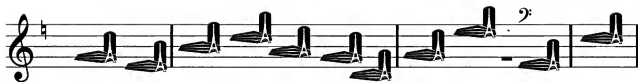
How did you manage to keep control of your recording catalog?

I bought it back. When PolyGram took over Barclay, they thought I was done. They thought my catalog had no value, so they sold it to me—for a bargain price, I must add. They just gave it away.

How does it feel to be given away?

You know, I have often been written off. Few people believed in me. Neither the press, the TV people nor record companies thought I would build up something. I had support from publishers, period. I always heard about me, "His time is over." For

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CHARLES AZNAVOUR

50th anniversary

AZNAVOUR INTERVIEW

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labels, my time was always over. I am happy to have proven they were wrong.

Listening to your first records, one has the feeling that the arrangements, as well as the structure of the songs, are ageless, probably because they weren't made to fit with the fashion of the moment.

I agree. The main error an artist can make is to always try to be in the mood of the time. But when a new trend emerges—be it rock, jazz, rap—you have to keep an open mind and not refuse it. Jazz was despised for years, and look at its status now. Rock was considered a minor genre. For me, music has always been a support for words. You have to use the different genres intelligently. That's what I always did. I used all kinds of musical genres at the service of my writing, anything that could enhance the lyrics. The only genre I did not use was French music, because there is no such thing. Brits have created musical genres, the Americans have all sorts of music, the Brazilians have, too, but not the French. We don't have a specific music, we have melodies.

What is more important to you—writing lyrics or composing music?

The most important thing for me is writing lyrics. I always wrote seriously, like a theater play. That doesn't mean I didn't sometimes write crap—we all do—but the minimum. The same way I did very few adaptations of foreign songs. And when I did one, it wasn't for the money but because I really liked the songs. Such was the case with "It Ain't Necessarily So" or "All That Magic," which are great songs, offering a lot of latitude to work on the lyrics. When it comes to writing, you have those who write with their right hand and those with their left foot.

Unfortunately, the latter are probably dominant.

Speaking of musical styles, jazz seems to have been very important to you.

I had four main musical influences: the different traditional musics I listened to at home, tango, jazz, of course, and bossa nova. Admittedly, I have been fully influenced by outside rhythms. But my writing has never been influenced by anyone. I never wrote like the people I admired—people like Trenet, for example. I wrote with my own style, with what I had in me. I had no music in me, that's probably why I took all the musics from the world.

Someone who had been your partner through most of your career is the late composer Georges Garvarentz. He was something like your double. Together, you were in a sort of Lennon-McCartney partnership.

He was even more than that. When I couldn't find a melody, I usually went to see him with my text and I would tell him, "Can't find anything. Fix it." I always brought him tough things to do, and he always found the right thing. He gave me incredible music. I'll never again find the kind of relationship I had with Garvarentz. But I'm not looking to replace him.

How do you deal with composers?

I don't want music just for the sake of music, I want music that will complement my lyrics. It's tailor-made stuff. When it's tailored as well as what other composers have done to this date, it's for the best. But if it's music to please the composer, I don't see the point. What matters is to find the right music for the texts, and composers don't have the right to change the slightest thing in my writing. I'm not changing a word. When it's done, it's as solid as bronze.

Do lyrics come easily to you, or does it take time?

Oh no, it doesn't flow easily. There is always a word that shocks my ear. A song is done when I consider that you can't change a word with another one. If that's possible, it means the song is a failure. In the same way, I am very demanding with my translators. I have only one pride in my life, it's all the lyrics I've



From left: With Liza Minnelli; In the studio

written. I have no pride as a singer, a musician or a comedian.

Is it this passion for good lyrics that pushed you to acquire, in 1992, the publishing company Editions Raoul Breton?

What motivated me was the risk of seeing this publishing catalog disappear. [Breton was the publisher of many Piaf songs as well as Trenet's early works, among other things.] I saw many authors and composers selling their publishing to big companies for a big check. What happened most of the time to their work afterwards? Nothing. They sell, and they have no guarantee in the future as to how their work will be treated.

But is it normal to let these works disappear? I don't think so. Songs like Trenet's "La Mer [The Sea]" or Piaf's "L'homme à la moulinette" [both part of the Breton catalog] are quite alive, aren't they? Publishing is day-to-day work. Trenet is an artist. His job is not to take care of his work; Someone else has to do it. The day I sell my [publishing] catalog, I will ask for a drastic contract that will keep my work alive. Our job with Gerard Davoust [managing director of Editions Raoul Breton] is to keep this patrimony alive. It is often said that Americans have standards. It's true, but they built them, worked on them, kept them alive.

Yet, you have sold your recording catalog to EMI. Why?

I am not interested in recordings. What does interest me is the piece itself. With recordings, you enter into a completely different world. And you get pirated; you have to sue people. I don't like that. In my life, I've never sued anyone. Even when someone got "inspired" by my songs.

Many artists—among them, Ray Charles, Liza Minnelli, Frank Sinatra, Stevie Wonder—have performed your songs. It must be a source of pride for you.

In France, in the beginning, you had to be courageous to sing my chansons—"Je Hais Les Dinachères," "Je N'ai Qu'un Sou," "C'est Un Gar." Later, when I started singing my songs and enjoyed some success, it was easier. But outside France, you had to be crazy. In some foreign countries, I am often considered an intellectual author. There is a trend towards more structured songs, so it favors my work. In November, a musical called "Sketches of Life" will start in Boston, which will be based entirely on my songs. I am also writing a musical based on the life of the painter Laurec. It is going to be a whole new experience for me.

Continued on page 80



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AZNAVOUR INTERVIEW

Continued from page 78

How did you meet Liza Minnelli?

She was 17 years old. I saw her on a TV show. The next day, she was at a party someone threw for me. She came by me and told me, "Gee, what you're doing is very interesting." And I answered that I thought that she was also doing something very interesting. We started to chat about our work and how we perceived a singing performance. I told her that to me, singing was like a theater play. She was interested in this idea. It all started that way. I got her first booking in France. I sent [Olympia theater owner] Bruno Coquatrix to see her, and I introduced her to the Parisian audience when she first came to perform in Paris. Our friendship has lasted over 35 years.

You finally ended up performing with her for the first time in 1991.

At last! In fact, we did a TV special together called "Love From A To Z," which, I've been told, has become a cult show. For years, we fancied the idea of performing together, but it was hard to find the right time in our schedules.

What about Sinatra?

He was in Paris once for a show at the Lido and at the Olympia. He wanted some French artists to introduce him on stage, so his management called me while I was in Italy. I asked for a day off, rented a plane and arrived in Paris just before his show. I went onstage to present him and I flew back to Italy. That's how we first met.

Do you often see him?

In this business, it is difficult to see people too often. Our schedules are too busy. I saw him a few times afterwards. Quincy Jones invited me to a recording session he was conducting with Sinatra in Los Angeles. Mia Farrow also organized a meeting. When I got married, he sent me a very nice telegram. The last time we met, we had dinner and enjoyed a good Petrus [one of the best Bordeaux wines]. Frank always had good taste!

You are about to tour the States. What will be your repertoire?

It will be a mix of new and old songs, both in English and French. The songs I perform in English are usually ones that are too difficult to understand or slow songs. In some cities, about one-third of my repertoire will be in Spanish.

Speaking of the U.S., how did you get to meet President Clinton?

He came to my show [in 1992] and then invited me to the White House. It was the night he played the saxophone! As I was onstage that same evening, I didn't see him, but I went to the party he threw afterward. I had spent two days in Washington, meeting with members of Congress as part of my duty as goodwill ambassador for Armenia. I wanted to tell Clinton a few words about Armenia. During the course of the evening, I went to see him and told him I had spoken with several representatives in D.C. and that I hoped he would look at the Armenian question with care. He said he would do so with pleasure. That's how I see my duty as ambassador. I try to be as discreet as possible but efficient.

Armenia is nevertheless your lifetime cause, isn't it?

Of course. Even if the situation in Armenia has improved a little bit, it is something that I feel strongly about. Each time I have the chance to meet a politician or a president, I try to take a few minutes of their time to remind them of this issue. But not too much. If I speak too much, they will get bored and it will be counterproductive.

What about the future? You once said that you didn't see yourself singing at 50.

If the voice gives up, you can't go on. You've got to know when to stop.

I also read somewhere that you plan to be the oldest person in the cemetery...

You've got to be optimistic. I already have plans booked for the next three years. I have several projects of made-for-television movies and feature films. People are incredibly optimistic about me. Time is something very special. When I started, I thought that I would have a lot of spare time in my old days, and now I realize that it isn't true. I've never been so busy. ■

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Merchants & Wholesaling

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

How Deep Is Barney Cohen's Valley? One-Stop Now Focuses on Indie Retailers

■ BY ED CHRISTMAN

Two years ago, when Valley Record Distributors lost two big customers to a competitor, it served as a wake-up call for Barney Cohen, who founded the one-stop in 1985.

"When two large customers comprise a large chunk of your business, your fate is dependent on them," Cohen says, apparently referring to Borders Books & Music and Hastings Books, Music and Video, both of which defected to Alliance Entertainment Corp.'s one-stop group. "We decided it would be better for us if we were the wholesaler that takes care of the independent record store, we want that to be the centerpiece of our existence."

Due to the loss of those chains and the drive to reach indie stores, Valley has experienced a dramatic realignment in its business, Cohen notes. "Two years ago, our business broke out to about 60% chain and 40% independent stores." Today, those percentages are reversed.

As part of its effort to expand its reach among independent stores, Valley has been on the acquisition trail, buying two one-stops over the summer, RTI in Omaha, Neb., and Scott's One-Stop in Indianapolis. Moreover, Cohen says that he is still hungry to buy more one-stops.

The thrust into the independent store sector has helped Valley to maintain its steady sales growth. Cohen projects that the Woodland, Calif.-based company will finish the fiscal year, which ends March 31, 1997, with sales ranging between \$200 million to \$225 million.

Despite the shift in the company's focus, Cohen says that "doesn't mean we don't want to do business with chains." He notes that the company still has a strong chain business, thanks to its specialty of providing deep catalog fill. But he cautions that the health of the music-retail account base is a concern.

Cohen says that he was provided his entry into the music business while he

was in college working for the school's bookstore, where he set up a music department. After graduating, he moved to Woodland in 1971, and in 1974, he opened his first record store. In 1984, he decided to devote himself full time to the one-stop business, selling off his retail holdings, and he opened Valley the following year.



COHEN

"When we began," he says, "we carried 10,000 SKUs and had about 10 accounts, mainly stores in college towns. Today we have about 600 employees."

Key staffers include Rob Cain, president; Randy Cerf, VP/COO; Ken Alterwitz, VP of sales and marketing; Ron Phillips, VP of purchasing; Melanie Cullen, VP of information systems; and John Kordick, VP of operations.

In building his business, Cohen says, his experience as a music retailer provided him with a big advantage. "As a retailer, I boiled down what I wanted from a one-stop with three words: 'fill, service, and price,'" he states.

In order to attain a high fill rate, Cohen notes, a one-stop must have two essential ingredients: a large inventory and an accurate inventory system.

Valley's inventory is just under 150,000 SKUs, including 100,000 CD titles and 30,000 cassette titles. "Our goal is to carry every commercially viable title under one roof," Cohen states. "I don't know if we will ever get there, but it is a goal we have."

In addition, Valley has invested heavily in sophisticated inventory-replenishment systems and to automate its warehouse.

"We made a commitment to computers early on," he says. Today, Valley's marketing information system department has a staff of about 45. "Computers are tricky and need a lot of attention," Cohen notes. "We run 24

hours a day, so we need people sitting around waiting for problems to arise."

He claims that "we are more computerized than any music retailer, wholesaler, or manufacturer."

He says that Valley systems are approaching 100% accuracy for inventory management, which he says is three percentage points better than his nearest wholesale competitor.

He says that 65% of Valley's orders are placed electronically, which helps to reduce errors. Furthermore, Valley sends an advance shipping order electronically to customers, which helps streamline the process and drives cost.

(Continued on page 83)

'Besta Polka' At Sam Goody/Musicland Compilation Among Several Licensed By Chain

■ BY JIM BESSMAN

NEW YORK—Flushed with the success of its previous licensed theme compilations, the 800-store Sam Goody/Musicland chain has seen the light and has prepared a similar polka promotion for the holidays.

The "Besta Polka"—That Happy Snappy Music! collection features "eight happy dance hits."

A limited supply of the disc is being readied for the Nov. 6 in-store date, says the chain's director of marketing, Pam Schechtman, priced at \$4.99 "while they last." A \$2 coupon insert in the CD is good for any title by the featured artists.

Album tracks include "Weird Al" Yankovic's "Bohemian Polka" parody of Queen's "Bohemian Rhapsody," which was licensed from Scotti Bros.; Jimmy Star's "Alice (Polka Version)" and Brave Combo's "Flying Saucer," licensed from Rounder; and Joey Miskulin's "Hooked On Bavaria," licensed from K-oid. The remaining tracks, from Cleveland International's just-released "Frank Yankovic And Friends" album,



Inasense's Innocent Incident. Pipe & Ready recording act Inasense stopped by Tower Records in Nanuet, N.Y., to promote its anonymous debut album. After performing an hour-long set, the band members stopped to catch their breath in front of the camera. Pictured, from left, are band member Cathi Rosenberg; Ave Panassa of Ave Management, which manages Inasense; Cathi Rosenberg, Tower's store manager; and band members Mark Ambrosino, Noah Chasa, and Jay Weissman.



are Frank Yankovic's duets with Eddie Blazonyk, "In Heaven There Is No Beer"; Dave Carey, "Too Fat Polka"; Little Joe Hernandez, "Just Because Polka"; and "Weird Al" Yankovic, "Who Stole The Kishka."

The concept for the package, Schechtman says, came from the heavy recent media exposure of polka music, starting with Billboard's extensive coverage and followed by front-page splashes in other publications, like Los Angeles weekly New Times.

"Typically, when I say 'polka' to peo-

ple, they look at me and go, 'Are you nuts?'" says Schechtman. "But then I show them my support materials, like Billboard stories, the other press, and the 30 or so polka [World Wide Web] sites, and they say, 'Gee, this is cutting edge!' And since Weird Al's album 'Bad Hair Day' is so huge, it makes sense—plus, it's 'family'."

The family orientation of the polka promotion is part of the chain's "one big happy family" Christmas theme. The Sam Goody/Musicland promotional slogan is "A CD the whole family can enjoy—polka into the holidays!"

Noting that "Besta Polka" is "so much hipper than the typical Lawrence Welk stuff but still polka for the whole family," Schechtman says that the promotional activities supporting the disc center on the hipness quotient of "Weird Al" Yankovic.

In-store displays include die-cut polka endcap stand-ups of Yankovic playing the accordion, with his proud parents looking on. The piece, says Schechtman, is one of several that depict "unusual" families, as pho-

(Continued on page 83)

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Grow Biz Finds Flourishing Franchise in Disc Go Round

■ BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Sales of pre-recorded cassettes may be flat at best, but in the used-CD arena, Disc Go Round is growing in leaps and bounds. The 110-unit network, which comprises stores franchised by Minneapolis-based Grow Biz International Inc., has chiseled out a solid new business reselling old product.

Disc Go Round is the newest member of the family at Grow Biz, which also franchises stores under the Music Go Round (musical instruments), Once Upon a Child, Play It Again Sports, and Computer Renaissance names.

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Although the merchandise differs from chain to chain, the company's modus operandi is the same for all franchisees: a retail concept of primarily used merchandise supported by centralized services.

It's a business plan that appears to be working. Grow Biz saw revenue jump from \$83.5 million in fiscal 1994 to \$100.2 million in fiscal 1995. In total

the company's various concepts collect royalties from more than 1,000 outlets, with its music outlets generating about \$1.5 million in franchising fees. Grow Biz is a public company with its shares listed on Nasdaq. On Sept. 30, the shares closed at 97, giving the company a market capitalization of \$58.3 million.

Grow Biz entered the music business in 1994 when it bought the then-40-unit Disc Go Round concept from Milwaukee-based CD Exchange. Since then it has given the chain a face lift, added a variety of accessory options, and opened 70 locations. It expects to close the year with about 125 outlets operating under its logo, according to Brad Tait, GM for the music division. Disc Go Round is part of a new breed of store that bypasses the cassette format altogether to focus solely on CDs.

The company attracts potential franchisees through advertisements in *Entrepreneur* and *Franchising* magazines, as well as weekly classified ads placed in 30-50 major newspapers around the country.

Potential franchisees attend a "discovery day" of presentations, and if they decide to proceed, they then take an intensive, weeklong training course designed to help them find a suitable store location and develop a three-year business plan, among other things. Tait says that franchisees range from first-time entrepreneurs to retirees to parents who want to start a business for their children and that they pay a \$20,000 fee per store. A large percentage of franchisees own more than two stores, he adds.

True to its roots, Disc Go Round's greatest concentration of stores is in the Midwest, although the web has claims outlets in 33 states; it also has five stores in Canada. Tait, who previously was a divisional merchandise VP at the Musicland Group, says the company plans to add about 40 outlets per year. In looking for real estate, Grow Biz advertises that franchisees take locations in university towns and areas that are heavily trafficked by tourists, says Tait, who oversees a corporate staff of seven who support Disc Go Round franchisees. Stores average 1,400 square feet and are primarily stand-alone operations with some located in strip malls.

In order to keep in touch with the business, Grow Biz operates two company-owned Disc Go Round outlets in its Minneapolis back yard, where it experiments with various merchandising schemes to see what will work for



Disc Go Round outlets feature well-lit spaces and wire fixtures, giving the concept a modern, neat, chain-store look. A customer is pictured listening to a potential CD purchase at one of the store's eight listening stations.

its franchisees.

The stores begin with a model inventory of about 7,000 used-CD titles, which requires an investment of about \$20,000-\$24,000, Tait says. Initial inventory is bought by the franchisees from existing Disc Go Round outlets. After the store opens, it depends solely on its customer base to replenish its stock.

DISC GO ROUND

"The business is purely price-driven," Tait says. Used discs carry price tags ranging from \$1.99 to \$7; the company pays up to \$5 for a used disc. Although most stores stock some new product, Tait says that merchandise accounts for less than 5% of the chain's sales.

Overall, the Disc Go Round concept provides for gross margins above the 50% range, according to Tait, who notes that traditional music merchants are struggling to maintain gross profits at about 35%. Tait declines to reveal annual revenue goals per store.

Disc Go Round outlets inventory representing a gamut of genres—from country to jazz to rap—but the chain's bread and butter is pop and rock. "We carry everything, but it's still primarily a pop store," Tait says. "Most of the used trade attracts a younger audience, and that is what they are listening to and buying."

Keeping a robust stock has not been a problem, as consumers are replenishing regularly by using product looking

to hawk their wares.

Because individual stores must keep up with inventories that can change by the hour, Disc Go Round developed a detailed point-of-sale system that helps employees determine which CDs to buy and which to pass on. "Our system provides a SKU-by-SKU history, including how many copies we have in stock, the turn-around rate, etc.," says Tait. Customers can look up a title in in-store terminals to determine whether it is in stock. In addition, each store has eight listening stations where customers can listen to any CD in the store.

Although the concept of the chain largely remains unchanged since its founding in 1988, Grow Biz has literally lightened up the atmosphere during the past two years. "[CD Exchange] was using large wooden fixtures, and we added our own wire fixtures and brightened the color scheme," Tait says.

While many chains now support some degree of used-CD trade, very few carry enough of that product to be considered competition, Tait says, adding that the strongest competition comes from the like-minded chain CD Warehouse and other independent outlets.

With a firm foothold in the used-CD market, Disc Go Round intends to focus next year on helping its franchisees streamline its local marketing tactics. The plan is to increase the number of regionalized promotional advertising "co-ops," in which stores in a particular area pool their money and launch broader marketing campaigns.



Disc Go Round, a franchise concept of the publicly traded Grow Biz International, claims 110 outlets operating under its logo.

EXECUTIVE TURNTABLE

HOME VIDEO. Don Gold is promoted to senior VP of sales and marketing, domestic home video, for Vidmark Entertainment in Santa Monica, Calif. He was VP of sell-through.

ENTER/ACTIVE. Deborah Newman is named VP of marketing, advertising, and sales for N2K Entertainment in New York. She was head of her own firm, Second Stage Media.

Michael Rollins is appointed chairman of Hollywood Online in Santa Monica. He was chairman/president/CEO of New Media Network.

Ronald L. Scott is appointed VP of sales and distribution, North and South America, for Activision in Los Angeles. He was director of business development at the Nestlé Food Co.

Lester Greenman is named senior VP of software publishing for Marvel Interactive in New York. He



GOLD
NEWMAN

was VP of product development and legal and business affairs at Sony Interactive Entertainment.

Nancy Tully is named VP of corporate communications for Acclaim Entertainment in Glen Cove, N.Y. She was director of corporate public relations for Symbol Technologies.

RELATED FIELDS. Gina Smith is named technology/computer editor for ABC-TV. She continues her freelance work, including hosting the syndicated radio show "On Computers With Gina Smith."

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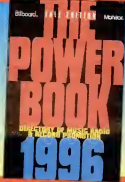
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WEEK LAST	ARTIST	ALBUM	WEEKS ON CHART
1	BOB MARLEY AND THE WALLERS A	LEGEND	268
2	2PAC A	STRICTLY 4 MY N.I.G.G.A.Z.	3
3	RAGE AGAINST THE MACHINE A	RAGE AGAINST THE MACHINE	29
4	2PAC A	2PACALypse NOW	3
5	SOUNDTRACK A	GREASE	98
6	BEASTIE BOYS A	LICENSED TO ILL	19
7	JAMES TAYLOR A	GREATEST HITS	24
8	GLORIA ESTEFAN A	GREATEST HITS	34
9	JIMMY BUFEETA A	SONGS YOU KNOW BY HEART	277
10	JOURNEY A	JOURNEY'S GREATEST HITS	273
11	PINK FLOYD A	THE WALL	282
12	TRACY CHAPMAN A	TRACY CHAPMAN	282
13	PINK FLOYD A	DARK SIDE OF THE MOON	279
14	THE SMASHING PUMPKINS A	SIAMISE OREAM	45
15	METALLICA A	...AND JUSTICE FOR ALL	26
16	JIMI HENDRIX A	THE ULTIMATE EXPERIENCE	71
17	YEN YEN A	WATERMARR	254
18	VAN MORRISON A	THE BEST OF VAN MORRISON	67
19	THE BEATLES A	ABBEY ROAD	125
20	311	MUSIC	156
21	NINE INCH NAILS A	PRETTY HEAT MACHINE	156
22	THE BEATLES A	SGT. PEPPER'S LONELY HEARTS CLUB BAND	156
23	METALLICA A	MASTER OF PUPPETS	246
24	SARAH McCLACHLIN A	FUMBLING TOWARDS ECSTASY	250
25	METALLICA A	RISE THE LIGHTNING	250
26	PATSY CLINE A	12 GREATEST HITS	262
27	ERIC CLAPTON A	UNPLUGGED	72
28	IN HALEN A	VAN HALEN	80
29	311	GRASSROOTS	181
30	CREEDENCE CLEARWATER REVIVAL A	CHRONICLE VOL. 1	173
31	GUNS N' ROSES A	APPETITE FOR DESTRUCTION	173
32	THE BEATLES A	1967-1970	80
33	ENIGMA A	THE CROSS OF CHANGES	24
34	EAGLES A	THEIR GREATEST HITS 1971-1975	275
35	STEVE MILLER BAND A	GREATEST HITS 1974-78	275
36	THE CHERRYBERRIES A	EVERBODY ELSE IS DOING IT, SO WHY CAN'T WE?	9
37	THE BEATLES A	THE BEATLES	5
38	ACDC A	BACK IN BLACK	169
39	ERIC CLAPTON A	TIME PIECES - THE BEST OF ERIC CLAPTON	271
40	ADAM SANDLER A	THEY'RE ALL GONNA LAUGH AT YOU	222
41	FLEETWOOD MAC A	GREATEST HITS	222
42	JANIS JOPLIN A	GREATEST HITS	94
43	CARDIE KATY A	TAPESTRY	94
44	SOUNDTRACK A	TOP GUN	131
45	HANK WILLIAMS, JR. A	GREATEST HITS, VOL. 1	17
46	BETTE MIDLER A	EXPERIENCE THE DIVINE: GREATEST HITS	17
47	HANK WILLIAMS A	20 OF HANK WILLIAMS' GREATEST HITS	3
48	ICE CUBE A	DIRT	29
49	LEO ZEPPELIN A	LEO ZEPPELIN IV	277

Catalog albums are older titles which have previously appeared on the Billboard 200 Top Albums chart and are registered significant sales. Recording industry. All America (RCA) certification for sales of 1 million units. A gold certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Most albums available on cassette and CD. *Albums include vinyl LP. Includes most late printings, and CD prices for WEA and BMG labels, are suggested lists. Prices are subject to change without notice. © 1996, Billboard/BPI Communications, and SoundScan, Inc. * indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

'BESTA POLKA' AT SAM GOODY/MUSICLAND

(Continued from page 82)

graphed by best-selling photographer Jeffrey Oulson.

"Weird Al's family supports the whole family tie-in," Schechtman continues. "We're trying to say that we're one big happy family, where we bring the stars and your family together."

Yankovic will embark on a Sam Goody/Musicland in-store tour in November and December to support the promotion, says Schechtman, who hopes to get Frank Yankovic and the other artists on the album to join Weird Al and play polka with him in front of stores.

"Here's everybody walking through

the malls who is so sick of hearing 'Jingle Bells,' and we're playing 'Jingle snappy music' right in front of them!" Schechtman says. She adds that the polka promotion will be advertised heavily in the chain's holiday radio and print campaigns.

The polka promotion follows similar themed compilation CDs, which Schechtman instituted this year. The first, a Valentine's Day promotion, featured Wynonna and other MCA country artists packaged in a \$5.99 "Country Heart" CD. It was followed by a giveaway compilation of alternative rock bands tied in with ESPN's "Ex-

treme Games."

In July, Musicland spearheaded the promotion surrounding Interscope's "Surfin' Safari" odies compilation, which featured MTV's Jenny McCarthy. Then came the week's exclusive "So Cool Band" \$5.99 compilation and October's "Electro Rock," which featured up-and-coming alternative bands and is free with any \$16 purchase at the chain.

Assisting in the concept of these compilations was Owen Husney, an indie music marketer and former Musicland VP. Citing the Billboard polka reports and ensuing link, Husney notes, "Suddenly, this genre became hot. All the great guys have been around, from Blazynsky and his Chicago push style to Frank Yankovic, but one of the guys propelling it is Weird Al. We got him involved because he always has polka on his albums, and 'Bad Hair Day' is one of the hugest albums of his career. He's the bridge between generations."

Husney also formerly worked at K-tel, where he noticed the steady sales of Miskalun's polka records. "It hasn't gone away, and it's not going away," he says of polka music. "I've spent my whole career in the music business trying to forecast what's popular, and here's my kid who's 10 years old, he's assessed about Weird Al and linked into polka, and he tied me into it! And then the Billboard articles hit, and we used them as a reference guide."

But Husney says a deeper undercurrent behind the suddenly increased attention to polka.

"People are so tired of gangsta rap and the darker side of alternative rock," he says. "It's like the '70s, when people were sick of Vietnam and Nixon. People want to have fun again. It doesn't take a rocket scientist to see 'Moonzoo' at the top of the chart and realize that people want to be happy."

HOW DEEP IS BARNEY COHEN'S VALLEY?

(Continued from page 81)

and time out of handling. In addition to sophisticated computer systems, Valley also has invested heavily in automation, spending \$2 million to acquire a Dornier Sorting System, which is the centerpiece of the company's picking process.

Some of the majors and the Musicland Group have the system, but most use it for sorting product returns; Valley uses it to fulfill orders, with the capacity to handle 100 orders at a time. Thanks to Valley's sophisticated inventory systems, incoming product is stored randomly in the warehouse and orders are batch-picked. The company has achieved a pick rate of about 10 percent an hour.

The system, which operates at a fast pace, feeds product one piece at a time, allowing for the bar codes to be read so that titles are sorted automatically and directed to the correct chute. The system "kicks out everything it can't read so mis-picks are kicked out," observes Cohen. "So we can get out-batch rates of close to 100% accuracy."

Cohen says that wholesalers need a commitment to systems, efficiency, and service in order to compete in the current environment. "The wholesaler of tomorrow will survive because he is very efficient, accurate, and cheap, and you can't do it without volume and systems."

In addition to trying to outpace other one-stop, Cohen says, Valley is making bets in other areas of the music business as well. The company recently ended its involvement in independent distributor Distribution North America. But, he says, Valley probably will start its own indie distribution company.

Also, the company started Twisted Marketing, a marketing company that sells marketing programs to music manufacturers. And Valley is working extensively with direct marketing companies through its Sound Delivery unit, which fulfills orders on behalf of third-party marketers, primarily "entertainment" stores.

"This is the fastest-growing part of our business," Cohen says. "Last year we did about \$7 million; this year it will be \$15 million."

Also, Valley supplies fulfillment services for record labels involved in direct marketing product to consumers.

Finally, Valley has started a label, Valley Inc., which will test products for reissues and developing specialty product.

Cohen says at least 1 million titles

are out of print, and "we hope to find 500-1,000 titles that we can reissue."

In addition, Vault is creating special packages by bundling product. For example, the company recently put together a special Jethro Tull package to capitalize on the 25th anniversary of the band's "Aqualung" album.

That package comprises a video, a CD, a picture-disc LP and a hard-cover book. Initially, Valley took the package to consumers through direct response, and here's my kid who's 10 years old, he's assessed about Weird Al and linked into polka, and he tied me into it! And then the Billboard articles hit, and we used them as a reference guide."

The thrust into direct marketing and music manufacturing is prompted by "the need to break out of Valley's middleman role," Cohen says. "Our margin has been decreasing over the last five years and will continue to decrease. So we need to get a lot more bigger and more efficient and get more margin."

"We want to stay in business, so as a middleman, I have to bet on both sides. I'm betting on the retailers, and I am betting on the vendors."

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Peppermint Parent Files For Chapter 11; Camelot Figures

ANOTHER BOOK: Retail Track was finally able to obtain some of the court documents concerning the mid-September Chapter 11 filing by K.W.C. Management, which owns the One-Stop Music House and operates 26 stores under the Peppermint logo. K.W.C. had been experiencing cash-flow difficulties since January. Al Carter, who heads Atlanta-based K.W.C., says of the filing, "It was unfortunate that we had to do this, but I remain optimistic that we can work to return to being a growth company."

Carter says that unlike many of his music retail competitors, the Peppermint chain has turned in a strong performance. "Our problems were not the typical problems impacting music retail now. Our main problem was, we had inadequate working capital. In our fiscal year ended March 31, same-store sales were up 15% over the previous year."

On Sept. 26, he says, the bankruptcy court judge approved a debtor-in-possession (DIP) loan, which will give the company working capital to finance a "very strong recovery."

According to court documents, FINOVA, a Phoenix-based financial institution that already provided a term loan of about \$1 million to K.W.C., supplied a DIP facility to the company that appears to be about \$1.5 million. (The document Retail Track has states that at no time should the indebtedness of debtor to lender exceed \$5.5 million.)

IN CONNECTION with its Chapter 11 filing, the privately held Camelot Music released an income statement for its most recent fiscal year as well as for the five-month period ended Aug. 3. That statement shows that the company had a net loss of \$49.6 million on sales of \$455.7 million for the year ended March 2. During that year, cash flow was \$16.3 million, but after depreciation and amortization are subtracted, the company posted an operating loss of \$11.3 million. Gross margin during the year was 33.3%.

For the five-month period ended Aug. 3, the company posted a net loss of \$50 million on sales of \$144.7 million. Cash flow during that period was \$1.6 million, while operating loss was \$12.2 million. Gross margin was 34.2%.

At that time, the company listed assets of \$502.4 million, including inventory valued at \$129.8 million, while total liabilities were \$482.3 million. The company's liabilities include \$10.9 million in trade payables, \$37.4 million in restructured major trade payables, \$285.8 million in notes payable to banks, and \$47.9 million in notes payable to its parent company.

JOIN THE CLUB: When Retail Track participated in a survey on the health of the retail sector (Billboard, Sept. 21), it heard label executives voice many complaints about how financial woes at the account level were hurting catalog sales, as well as retarding the development of new artists. In these troubled times, label sales executives are looking for any edge they can get, so who can

blame Jason Whittington, head of sales at Geffen, when he reminds the account base that Geffen is one of the few labels that don't supply product to the record clubs, (MCA, Virgin, and Walt Disney Records are the others.) By withholding albums from the record clubs, Geffen is showing its support for music retail, he says. Yet he reports, "our catalog sales are down. I am very concerned, because we are relying on our retail partners for support in lieu of our staying out of record clubs. We must have their support."

SPEAKING OF RECORD CLUBS, Columbia House is downsizing its distribution operation from three warehouses to two, according to chairman/CEO Richard Wolter. He says, "We are consolidating warehouses because of decline in demand for catalog. We were looking for efficiencies, so we moved operations into our two automated plants."

As a result, Columbia House is moving its operation out of Sony Music's Pitman, N.J., facility and will conduct its business through the company's Colorado City, Colo., and Terre Haute, Ind., facilities. Due to the move, inquiries by The Music Telegraph Inquirer, the Pitman facility let go 160 employees.

Record clubs, after enjoying sharp growth through most of the '90s, saw their sales last year by The Music Telegraph Inquirer, the Pitman facility let go 160 employees.

ON THE MOVE: According to press reports, Blockbuster Entertainment is looking around the Dallas area for a larger warehouse so it can consolidate its music and video inventories under one roof. Currently, Blockbuster Video and Blockbuster Music have separate distribution setups in Dallas. The move to merge distribution facilities would make sense since, as previously reported here, many of the functions of Blockbuster Music are being consolidated into the Blockbuster Video operation. A Blockbuster spokesman says the company won't talk about any of the changes at Blockbuster Music since the chain's president, Jerry Comstock, left the company, until the close of the current fiscal quarter.

OOPS: The Sept. 21 Retail Track, which was devoted totally to the Music-Land group, overstated the decline that the company's bonds suffered during a three-day trading period. Since that period, the company's bonds actually fell from about 55 cents on the dollar to about 30 cents.

MAKING TRACKS: BMG Distribution moved recently to fill the void created when Steve Taylor left the company. Replacing Taylor as Washington, D.C., branch manager is Tom "The Bishop" O'Flynn, who is currently the Atlanta branch manager. O'Flynn will handle both branches; he should get up to speed quickly in Washington since he previously handled that branch for the company from 1989 to 1991.



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WALT DISNEY RECORDS

Subsidiary Twin City Folds; Charlie Louvin's 'Train'

TWIN CITY EXIT: Twin City Record Books Inc. (TCI) in St. Paul, Minn., one of the better-known boutique distributors of indie-rock product, is closing its doors for good.

On Sept. 18, TCI sent a letter to its writers informing them that the company was folding. "After more than 16 years in business, it is now clear that our best days are behind us," president John Carnahan wrote.

In certain respects, the demise of TCI mirrors those of such once-prominent operations as Jam and Greenwood (although, unlike those long-defunct firms, TCI is not filing for bankruptcy). Like those ill-fated distributors, Twin City began life primarily as an importer but moved deeper into indie-label distribution as the import business waned. The company also operated a small chain of retail stores, Northern Lights Records, in Minneapolis, but TCI either closed or sold those holdings two years ago.

TCI's roster of distributed labels included such notables as Alternative Tentacles, Amphetamine Reptile, Dischord, East Side Digital, Lookout, Mammoth, Matador, Rykodisc, Shimmy Disc, SST, Sub Pop, Tugboat, Grand Royal, Sundazed, Estrus, and Pravda. But the distributor's business has been on the wane in the recent past, one knowledgeable observer tells TCI's slide to the rise of such competing organizations as the Northwest Alliance of Independent Labels, Feedback, and Rotz. The company has been downsized during the last 24 months.

TCI, which numbered as many as 20 employees, now has a staff of five. Carnahan acknowledges to *Declarations* that TCI's loss of Epitaph this summer, when the high-volume punk label moved much of its business to RED2, was the straw that broke the company's back.

"That was more than half of our business the last couple of years," Carnahan says. "Once that happened, it was clear there wasn't going to be enough business left to sustain us economically... I don't sit up at night very well."

TCI has effectively ceased doing business, Carnahan anticipates that it will take four to six weeks for the company to tie up loose ends with its vendors and customers. Most of the labels handled by the firm are non-exclusive; Carnahan says that his exclusive imprints were local and mostly inactive.

Carnahan ties his woes to the radical changes in record retailing of late—the move of the majors into indie distribution, massive retail consolidation, and the rise of the superstore.

He says, "I don't have a feeling these are very happy times in the independent music business... It's rather painful to watch the process and not feel that it's getting any better. So it goes."

For his part, Carnahan says he's contemplating other opportunities.

Asked what he'll do, he replies, "I don't have any idea. I'm inclined to leave the record business after 25 years. It's not any fun anymore. It's a logical time for me to find a second career, do something completely different."

more inane, high-harmony country duo than the Louvins, but they don't know about them.

Ira and Charlie Louvin made their mark during the '50s with a stirring series of chart-topping country and gospel duets for Capitol. The brothers died in 1968, and elder brother Ira died in a car accident in 1965. Since then, Charlie Louvin has distinguished himself as a solo artist, logging 30 numbers on *Billboard's* Hot Country Singles chart.

Sadly, Louvin hasn't been well represented on albums in recent years: His last release, "Precious Jewel," a duo session with the late Roy Acuff, was issued by a short-lived Nashville indie in 1990.

But fans, like *Declarations* of Independents, now have cause to rejoice:



by Chris Morris

Austin, Texas-based Watermelon Records has just released a new Louvin album, "The Longest Train."

Louvin says the project came about when he encountered producer/writer Julian Dawson in a London nightclub where the country vet was playing.

Louvin recalls, "We talked, and he

said, 'What are you doing recording?' and said, 'Absolutely nothing.' In Nashville, if you had two Udis, you couldn't shoot your way into an A&R man's office at a major label, because even if you're an old-time friend, they're afraid that you're coming to ask for a favor, and they just don't want to talk to you." He said, "That's sinful." He said, "If I were to get a vehicle that would foot the bill for a project, would you record and let me produce?" And I said, "Certainly!"

Two and a half years later, Dawson enlisted the interest of Watermelon co-owner Heinz Geissler, and sessions began in Nashville.

On the album, Louvin's mellow baritone vocals are supported by such guests as Barry and Holly Tashian, Rosie Flores, Katy Moffatt, Jim

Lauderdale, and the Burns Sisters. He enlists new solo takes on such enduring Louvin Brothers songs as "When I Stop Dreaming," "My Baby's Gone," "Cush On The Barrelhead," and "In The Pines" (whose lyrics inspired the album's title), as well as some new material, some of it penned by Dawson (who collaborated with Vince Gill on "I Don't Feel Like Dancing").

The set's biggest curfew comes in an unexpected cover of "Who Knows Where The Time Goes," the Fairport Convention evergreen. Though Louvin's version is warm and touching, he admits he had trouble with this rather foreign material.

"That was kinda out on a challenge, like I don't believe you can do this," he says. "The reason I had so much (Continued on next page)"

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Diversity At The Heart Of Ella Jenkins' Children's Songs

MARY-ELLA-IOUS: 1996 marks the 40th year that pioneering children's performer Ella Jenkins has been recording for the Folkways label (which was acquired by the Smithsonian Institution in 1987). It is a record unlikely to be surpassed or equaled.

To commemorate the occasion, Smithsonian/Folkways has released a quartet of Jenkins CDs. Two of them, "Songs Children Love To Sing: A Fortieth Anniversary Collection" and "Holiday Times," are new. The others, "Jambo And Other Call And Response Songs And Chants" and "Early Early Childhood Songs," are rereleases previously unavailable on CD.

Smithsonian/Folkways has created special point-of-purchase materials for the releases.

According to marketing director Brenda Dunlap, bin cards and posters feature the cover art from "Songs Children Love To Sing," which shows Jenkins and her trademark ukulele in front of a cake bristling with lighted candles. The image is framed at each corner by primary-colored areas that contain information about the albums. "The P-O-P [material] was designed with children's areas in mind," says Dunlap, "between the vibrant colors and



by Moira McCormick

the fun-looking typeface."

The materials are available to retail, as well as children's enter- tainment and education conventions. "You'll probably see a whole bunch in classrooms as well," says Dunlap. She notes that kids' media retail chains like Noodle Kiddole and Zany Brains, along with Borders Books & Music and others, are being "very supportive" of Jenkins' anniversary releases.

"Holiday Times" is the Chicago-based artist's first new studio release since 1991's "Come Dance By The Ocean." It is a collection of 26 traditional and original holiday songs relating to Christmas, Hanukkah, Kwanzaa, Thanksgiving, St. Patrick's Day, and even the Chinese New Year.

Jenkins recorded part of the album at Chicago's Harold Washington Elementary School, in a

kindergarten classroom named for her. As she has done on numerous previous recordings, Jenkins had groups of schoolchildren sing on many of the selections.

"Songs Children Love To Sing" consists of 17 tracks, which, Jenkins notes, were used by a Japanese schoolteacher to teach her class English. The simple repeated texts lead many teachers to use my songs in language classes," Jenkins says in her liner notes.

Of course, Jenkins stands up like "Miss Mary Mack" ("This Old Man," and "Please Is A Pleasant Expression") are included in the compilation. Tracks span the time from her first Folkways recording, 1956's "Call And Response: Rhythmic Group Singing," to her just-released "Holiday Times."

As for the releases, 1974's "Jambo And Other Call And Response Songs And Chants" was written after a teaching trip Jenkins took to East Africa. It was recorded with the Voices In Training of the Chicago Children's Choir and features English and Swahili lyrics. "Early Early Childhood Songs" was recorded by Jenkins and students at the Lake Meadows Nursery School in 1982, with tracks including toddler standards "Mary Had A Little Lamb," "The Farmer In The Dell," and "Skip To My Lou."

Jenkins, who grew up on Chicago's South Side and whose music has always been intertwined with her African-American culture, met Folkways founder Moses Asch in

New York in 1956. She played him a demo tape with call-and-response chants; intrigued, Asch suggested that she compose more and send him an album-length tape. "Call And Response" was released later that year.

Over the next four decades, Jenkins took her guitar, ukulele, and percussion instruments literally all over the world, playing for and with children of all cultures and languages. As her body of work grew more ethnically diverse, it retained the simplicity and clarity that continually engages youngsters. A typ-

ical concert will include African-influenced call-and-response tunes like her well-loved "Did You Feel My Cow?" as well as songs and snippets of songs in many languages. Kids who've seen Jenkins perform come away singing "London Bridge" in Japanese, the Hebrew "Shabbat Shalom," and many other offerings in various languages. Her ambassadorial skills are legendary, and her continual messages of love and understanding are ever more valuable in a world that is increasingly intolerant to those perceived as outsiders.

Billboard

Top Kid Audio™

Compiled from a national sampling of retail stores and check sources reports collected, compiled, and provided by

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	LISTED CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
				*** No. 1 ***	
1	1	4	VARIOUS ARTISTS KID DINING 726847H (9.98/15.98)		FOR OUR CHILDREN TOO
2	21	2	VARIOUS ARTISTS WALT DISNEY 60915 (1.98/6.98)		OSNEY'S MUSIC FROM THE PARK
3	2	13	VARIOUS ARTISTS WALT DISNEY 60907 (2.98/9.98)		CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
4	4	58	VARIOUS ARTISTS WALT DISNEY 60835 (1.98/9.98)		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	3	18	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)		THE HUNCHBACK OF NOTRE DAME
6	6	36	SING-ALONG WALT DISNEY 60889 (1.98 Cassette)		WINNIE THE POOH
7	7	58	BARNEY A BARNEY MUSIC/CSK 27115 (EM) (9.98/15.98)		BARNEY'S FAVORITES VOLUME 1
8	5	15	LINDA RONSTADT ELEKTRA 61916 (EM) (1.98/6.98)		DEDICATED TO THE ONE I LOVE
9	8	58	VARIOUS ARTISTS WALT DISNEY 60835 (1.98/9.98)		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
10	10	40	VARIOUS ARTISTS A WALT DISNEY 60605 (6.98/13.98)		DISNEY CHILDREN'S FAVORITES VOLUME 1
11	9	25	VARIOUS ARTISTS WALT DISNEY 60907 (2.98/9.98)		OSNEY'S PRINCESS COLLECTION
12	12	47	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)		TOY STORY
13	11	57	KENNY LOGGINS B SONY MONSTER 57674/GLOMBIA (9.98 \$21.98)		RETURN TO POOH CORNER
14	15	51	BARNEY A BARNEY MUSIC/CSK 28338 (EM) (9.98/15.98)		BARNEY'S FAVORITES VOLUME 2
15	14	23	SING-ALONG WALT DISNEY 60891 (1.98 Cassette)		MICKY'S FAVORITES
16	24	29	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)		OLIVER & COMPANY
17	13	53	CELEBRATION KIDS CLASSICS BENSON 217 (9.98/9.98)		ACTION BIBLE SONGS
18	18	45	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)		THE LION KING
19	17	50	VARIOUS ARTISTS WALT DISNEY 60835 (1.98/9.98)		WINNIE THE POOH: TAKE MY HANDS SONGS FROM THE 100 ACRE WOOD
20	16	18	SING-ALONG WALT DISNEY 60891 (1.98/6.98)		THE HUNCHBACK OF NOTRE DAME
21	20	49	CELEBRATION KIDS CLASSICS BENSON 218 (9.98/9.98)		SUNDAY SCHOOL SONGS
22	19	44	CELEBRATION KIDS CLASSICS BENSON 216 (9.98/9.98)		BIBLE SONGS
23	23	24	VARIOUS ARTISTS A WALT DISNEY 60605 (6.98/13.98)		DISNEY CHILDREN'S FAVORITES VOLUME 2
24	22	24	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)		THE ARISTOCATS
25	25	44	BARNEY A BARNEY MUSIC/CSK 35101 (EM) (9.98/15.98)		BARNEY'S SLEEPYTIME SONGS

Children's recordings: original soundtrack recordings. © Recording Industry of America (RIAA) certification for sales of 500,000 units. A RIAA certified for sales of 1 million units, with multiplatinum sales indicated by a number following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP or cassette. Most tape prices, \$19.98 for full length, and \$9.98 for singles. All figures in millions. Type prices marked CD, and all other CD prices, are equivalent prices, which are expected from wholesale prices. © 1996, Billboard/EMI Communications, and Soundscan, Inc.

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Those who want to learn more about the Louvins' amazing legacy may want to pay a visit to the Louvin Brothers Museum, which Charlie and his wife operate in Bell Buckle, Tenn.



Flash Dancin'. New York's Harley Davidson Cafe was the scene of Flash Distributions' fifth annual spin-off house Aug. 28, and a few partygoers dressed appropriately for the occasion. Conventionally attired Flash president Steve Scavali, far left, is accompanied by, from left, Rob Erdmann, Enria Ferrar, and Joel Goldman of TriStar Home Video. They're roughing it up with Stephanie Stokes of Tromba Home Video. Flash recently moved to expanded quarters in Brooklyn.

Classic Titles Dominate 4th Qtr. 'Oz,' 'E.T.' Subject Of New Reprints

■ BY CATHERINE APPELLEFELD OLSON

WASHINGTON, D.C.—Somewhere over the rainbow, there's a pot of gold for MGM/UA Home Entertainment and other vendors looking to cash in on the classics. With a wide range of releases and anniversary promotions, older titles are firmly in the spotlight again.

It helps also that the millennium is drawing to a close. Vendors figure that last-time-in-this-century offers will strengthen the intent to purchase.

Prominent on a growing list, 20th Century Fox Home Entertainment has "My Fair Lady" and "The Sound Of

Music"; MCA/Universal Home Video is touting "E.T.—The Extra-Terrestrial"; and MGM/UA is talking up "The Wizard Of Oz." And with lower-than-ever prices and digitally remastered editions, many retailers believe these titles can be treated to the hoopla usually limited to new direct-to-sell-through releases.

Distributor Wax Works/VideoWorks, for one, plans to give them lots of in-store play to increase customer awareness of the technical enhancements, according to VP of marketing Kirk Kirkpatrick. "In this case, seeing is believing," he says. "There is a noticeable difference in the picture quality and, perhaps more importantly nowdays, in the audio quality."

Although they are putting marketing muscle behind the reprints, the studios also are hoping these ever-

greens will do their share of selling themselves. "The upshot for retail is to position 'The Wizard Of Oz' as it is—one of the greatest films ever made," MGM/UA senior VP of marketing Blake Thomas says of the \$19.98 title. "We have never really taken advantage of that... This time it is 'THX'-remastered, and it looks and sounds better than it's ever going to."

In case Dorothy and Toto aren't (Continued on page 90)



The reprinted "E.T." comes in two variations. The more expensive has 30 minutes of background and interview footage.

Rentrak To Deliver Stock BlowOut; Host Retailers Could Boost Competition

WILL THIS SPINOFF SPROUT? Rentrak plans a stockholder distribution of about 1.2 million shares of its wholly owned subsidiary BlowOut Entertainment. The ratio: one share of BlowOut for every 10 owned of the parent, according to a prospectus filed with the Securities and Exchange Commission (SEC) last month.

Assuming the SEC approves, Rentrak will be left with 19.9% ownership and strong ties to BlowOut, a buyer of revenue-shared inventory. Rentrak assembled BlowOut from two acquisitions to expand pay-per-transaction (PPT) into nontraditional locations, including Wal-Mart and Kmart supermarkets. That's where BlowOut video concessions are being established.

Stock distribution works best if shares of the spin-off can be bought and sold. BlowOut has guaranteed a base of \$50,000 to its future CFO, Karl Wetzel, within 10 days after the company begins trading on any national stock exchange or on Nasdaq.

Wetzel's employment contract, which runs through January 1999, includes a base salary of \$100,000 per year. BlowOut president Steve Berns, a longtime Rentrak employee, receives a \$150,000 base annually through October 1998; operations VP Harold Heyer is paid \$90,000 through August 1998, plus \$80,000 to relocate to BlowOut's headquarters in Portland, Ore., where the company will leave space from Rentrak. In a draft letter to Rentrak shareholders, chairman/president Ron Berger explains that completion of the BlowOut distribution will permit each company "to concentrate on its core business with separate, experienced, and focused management teams."

Berns, the former president of RKO Warner Video in New York who left before the chain went to the wall, knows the business. But, as the SEC filing makes clear, BlowOut has a tough row to hoe. In fact, if it had been otherwise, Rentrak might have remained in control or found a buyer. BlowOut is "highly dependent on its relationships" with host retailers, particularly Wal-Mart and Kmart, which housed 186 of BlowOut's 198 rental and sell-through concessions in operation Sept. 1, the filing notes. Either mass merchant—or both—could change plans "at any time."

Wal-Mart already leases space in several locations to Blockbuster and BlowOut believes the retailing behemoth wants to have "more than one vendor" operating these outlets. While BlowOut had expanded within Wal-Mart to 151 locations as of Aug. 31, neither Kmart nor Ralphs, a West Coast supermarket chain, has opened a new concession since the end of May and won't do much next year. BlowOut did open 57 stores from January through August; it plans

to open 10 more this year and 17 in 1997. Nearly all are under the Wal-Mart banner.

BlowOut acknowledges the possibility of customer competition: "There can be no assurance that host stores will not operate their own video rental and sales outlets," Wal-Mart and Kmart aren't exactly slouches at sell-through, which might not harm BlowOut if its specialty, rental, were stronger. However, rental activity has weakened, while sell-through stores. The prospectus admits that BlowOut's majority PPT business could suffer as the trend accelerates. Rentrak does buy from Disney and Fox Home Entertainment, but not if titles are sell-through priced (a noncontractual policy that's subject to change).

Concessions could sprout in chains other than the ones listed in the filing, provided BlowOut has the capital, one reason why SuperCenter Entertainment sold out to Rentrak. Dallas-based SuperCenter decided it couldn't afford the expense of outfitting Wal-Mart units with its own revenue-sharing system.

The SuperCenter concessions and those of Entertainment One in Effingham, Ill., which preferred Rentrak to the price of success, got BlowOut launched. Each of the 840 to 1,900-square-foot locations costs about \$100,000 to outfit (a Ralphs store can run to 2,800 square feet).

Following the stock distribution, BlowOut will be "highly leveraged," i.e., deeply in debt. As of June 30, it had assets of \$4.1 million, liabilities of \$8.8 million, and an accumulated deficit of \$9.5 million. In an agreement reached June 25, Rentrak said it would guarantee indebtedness of \$12 million.

Pennsylvania Merchant Group in Philadelphia has estimated a public BlowOut to be worth \$13.3 million, but the figure has to be judged against the company's negative operating profit and earnings over the past 12 months. BlowOut lost \$7.7 million on 1995 sales of \$17.7 million and \$2.6 million on sales of \$14.1 million for the first six months of 1996. The prospectus says that cash flow and available credit should be sufficient to finance expansion.

Given the slow pace of Kmart and Ralphs, that's a risky assumption, and BlowOut could have difficulty securing additional financing. Meanwhile, Blockbuster plans to open 4,000 stores this decade, many in Wal-Mart territory (Picture This, Billboard, Oct. 5).

BlowOut also has a competitor for its name, licensed from Rentrak for 1.7% of aggregate net revenues through March 2001. BlowOut will continue to use BlowOut Video to identify a separate chain of cassette rental stores out of them in the building Billboard occupies in New York.

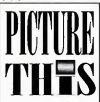
■ BY SETH GOLDSTEIN

NEW YORK—Home video and pay-per-view (PPV) are supposed to be mortal enemies. However, two companies are proving that the opposing venues can work together.

BMG Video and cable programmer Semaphore Entertainment Group, both headquartered in New York, joined forces in a venture that gave PPV subscribers the first look at a new children's title, "Britt Allcroft's

Magic Adventures Of Mumfie—The Movie." More than three months later, on the day before Christmas, BMG will release the \$14.98 cassette, prepped by a \$2 million cable ad campaign and 200 million viewer impressions.

"It's a great platform for us," says Joe Shultz, BMG Video GM. Semaphore's outlay "is sort of like our [prints and advertising] for a theatrical feature, he adds. Promoting a (Continued on page 90)



by Seth Goldstein

THANK HEAVEN FOR '97.



It's twelve of the hottest women on the planet in one action-packed odyssey. **Playboy's Playmate Video Calendar 1997.** Picture-perfect and sure to score big with your customers all year long!

PLAYBOY HOME VIDEO
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Hammark Leaves Its Mark; Seattle Heads To The Poles

FLIPPED OUT: Hammark Home Entertainment will debut a budget line with 25 episodes of the old television series "Flipper." A series of 12 videos will be released, each priced at \$9.98. Cassettes arrived in stores Oct. 1.

On Nov. 19, Hammark will add four Showtime Original features to that line. Titles, at \$9.98 each, include "Annie O," "Johnny & Clyde," "Max Is Missing" and "Song Spinner." Other titles will be added to the line every quarter; the next set is slated for April 1996.

Meanwhile, Hammark will conduct a radio promotion contest for the Emmy Award-winning mini-series "Gulliver's Travels," which stars Ted Danson. The title has been in stores since Aug. 27. A consumer contest airs on 280 stations in the top 80 markets through Sunday (6). Winners receive a 6-foot Danson standee.

The supplier has already spent more than \$20 million in post-theatrical television advertising for the title, which shipped about 750,000 units.

VIDEO SOLIDARITY: Eight stores in Seattle are getting together to promote the fifth annual Seattle Polish Film Festival, set for Oct. 4-13.

The festival, organized by a local dentist, Michael Friedrich, features 13 movies, including the U.S. premiere of "Children And Fishes" from director Jacek Bromski. Bromski and fellow countryman and director Ryszard Brylski will attend the festival and discuss their work. Brylski's feature "Deborah" is also on the festival schedule.

Participating in the festival are Madison Video, Sand Point Video, Reckless Video, Rain City Video, and Video Isle. All have united under the banner "Seattle's best video stores."

Each will sell advance tickets to the showings and distribute fliers that outline festival events and screening times. Screenings are being held at the Seattle Art Museum.

Other Polish movies chosen for the festival will be highlighted at the participating retailers. In addition, tapes of the festival's features will be available for rent at \$10 a copy after the event.

Friedrich organized the festival and pulled in the stores after discovering that several of his patients are in the video retail business. "This is my hobby, and it's done based on donations from my friends and colleagues," says Friedrich.

The festival will pay tribute to former Polish President Lech

Walesa's visit to Seattle with the screening of "Man Of Marble" and "Man Of Iron." The two titles, made in 1977 and 1980, respectively, chronicle the struggle for democracy in Poland. They were directed by Andrzej Wajda.

BALLOT BOX: Blockbuster Entertainment is joining Kids Voting USA for a three-year partnership aimed at educating young people about the importance of voting.

As part of the campaign, Blockbuster's 5,000 stores will conduct

a straw poll for president. Kids under 18 were able to vote at Blockbuster locations until Saturday (5).

The chain also held a contest in which children were asked to write a 50-word composition on why it's important to vote in the upcoming presidential election. Winners will be notified by mail Oct. 30. First prize is a trip for four to Washington, D.C., and 500 participants will receive a \$100 U.S. savings bond.

Founded in 1988, Kids Voting USA is a nonprofit organization that works with more than 200,000 teachers at 6,000 schools across the country. It estimates that it reaches some 5 million students. Kids Voting USA will set up its own voting booths at approximately 16,000 precincts on Election Day, so children will have the opportunity to cast ballots alongside their parents.

'SENSIBLE OFFER: As a sell-through incentive, "Sense And Sensibility" will be available in a gift set configuration when the title is reprinted Nov. 12.

The gift set will include the video, the Academy Award-winning screenplay with notes from writer and star Emma Thompson, production diaries, and a commemorative box featuring artwork from the movie.

Retail price for the set is \$37.95. Single cassettes sell for \$19.95.

INTELLIGENT DEAL: Special-Interest supplier IntelliVentures Inc. has acquired First Light Video Publishing, which distributes fine-arts videos that focus on the craft of filmmaking.

First Light's best-known titles include "The Kodak Cinematography Master Class Series" and "Addition: Everything An Actor Needs To Know To Get The Part." It has about 20 releases in its catalog.

Based in Los Angeles, 3-year old IntelliVentures is a marketing company that recently distributed "The Men's Total Body Workout" and the five-part Amazing Fitness series.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*** NO. 1 ***					
1	3	182	THE WIZARD OF OZ *	MGM/UA Home Video 205896	Judy Garland Ray Bolger Billie Burke Milt Green Sigourney Marceau	1939	G	\$19.98
2	2	5	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	\$24.95
3	4	10	COPS: TOO HOT FOR TV *	MVP Home Entertainment 1001	Various Artists	1995	NR	\$14.95
4	1	7	ALADDIN AND THE KING OF THIEVES	Wild Disney Home Video Buena Vista Home Video 4609	Animated	1986	NR	\$24.95
5	2	9	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1995	NR	\$15.95
6	5	3	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	\$54.95
7	5	292	THE SOUND OF MUSIC *	ForVideo 41004-4	Julie Andrews Christopher Plummer	1964	G	\$19.98
8	2	3	MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1995	G	\$22.99
9	NEW	3	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni. Dist. Corp. PWB0796	Various Artists	1996	NR	\$19.95
10	11	9	PLAYBOY: BET & WILD-BOTTOMS UP	Playboy Home Video Uni. Dist. Corp. PWB0794	Various Artists	1996	NR	\$19.95
11	10	11	PLAYBOY: THE BEST OF JIMMY MCCARTHY	Playboy Home Video Uni. Dist. Corp. PWB0810	Jimmy McCarthy	1996	NR	\$19.95
12	9	21	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Heston Julianne Lewis	1994	R	\$19.95
13	2	5	SEVEN DIRECTOR'S LETTERBOX (EDITION)	New Line Home Video Turner Home Entertainment N4485V	Brad Pitt Morgan Freeman	1996	R	\$19.95
14	10	2	THE ABYSS	ForVideo 1561	Ed Harris Mary McCormack	1989	PG-13	\$19.95
15	17	17	CLEVER	Piranha Home Video 33215	Chris Stevenson	1985	PG-13	\$4.95
16	12	18	HIGHLANDER: THE DIRECTOR'S CUT	Republic Pictures Home Video 5895	Christopher Lambert Sean Connery	1986	R	\$19.98
17	18	2	THE USUAL SUSPECTS	PolyGram Video 9036302273	Stephen Baldwin Kevin Spacey	1994	R	\$19.95
18	19	9	HOMEWARD BOUND II: LOST IN SAN FRANCISCO	Wild Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Farley Fawcett	1996	G	\$22.99
19	15	9	ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Turner Home Video M05544	Animated	1996	G	\$22.95
20	40	11	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	\$14.95
21	11	17	GHOST IN THE SHELL	Mirage Entertainment PolyGram Video 8003635293	Animated	1995	NR	\$19.98
22	21	17	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	\$19.95
23	19	19	PLAYBOY'S HARD BODIES	Playboy Home Video Uni. Dist. Corp. PWB0793	Various Artists	1996	NR	\$19.95
24	21	25	BASE *	MCA/Universal Home Video Uni. Dist. Corp. G8453	James Caan John Goodman	1996	G	\$24.95
25	26	2	PENTHOUSE: WILD WEEKEND WITH THE PETS	Penthouse Video Warner/Viacom Entertainment 57013-3	Various Artists	1996	NR	\$19.95
26	22	21	THE ARISTOCATS	Wild Disney Home Video Buena Vista Home Video 0252	Animated	1976	G	\$19.98
27	NEW	3	OLIVER AND COMPANY	Wild Disney Home Video Buena Vista Home Video 6022	Animated	1984	G	\$24.95
28	7	5	A TRIBUTE TO STEVIE NIX VAUGHAN	ACE Music Video Columbia TriStar Home Video 50144	Various Artists	1996	NR	\$19.95
29	26	20	JUMANJI	Columbia TriStar Home Video 117-3	Robin Williams	1995	PG	\$19.95
30	18	10	AEON FLUX	MTV Music Television Sony Music Video 49610	Animated	1996	NR	\$14.95
31	35	9	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1996	NR	\$4.95
32	RE-ENTRY	7	TRUE LIES	ForVideo 8540	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	\$19.98
33	17	2	PENTHOUSE: ALL ACCESS	Penthouse Video Warner/Viacom Entertainment 57004-3	Various Artists	1996	NR	\$19.95
34	31	3	GOOSEBUMPS: STAY OUT OF THE BASEMENT	ForVideo 4464	Various Artists	1996	NR	\$14.95
35	37	3	GOOSEBUMPS: A NIGHT IN TERROR TOWER	ForVideo 4463	Various Artists	1996	NR	\$14.95
36	NEW	3	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	\$15.98
37	RE-ENTRY	7	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni. Dist. Corp. PWB0790	Pamela Anderson	1995	NR	\$19.95
38	29	30	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	\$19.99
39	39	24	THE HUNT FOR RED OCTOBER	Paramount Home Video 15395	Sean Connery Anthony Hopkins	1990	PG	\$14.95
40	38	8	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Jeff Anderson Jeff Anderson	1994	R	\$19.99

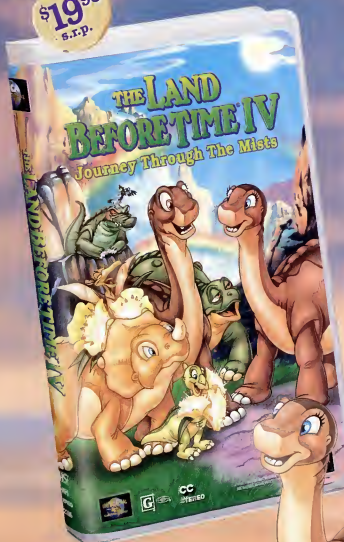
* RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. * RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. * With gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. * RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$15 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/PII Communications.

Dino-Size Your Sales with Littlefoot's All-New, Feature-Length Adventure!

THE LAND BEFORE TIME IV

Journey Through The Mists

\$19.98
S.R.P.



EVOLUTION OF A TIMELESS FRANCHISE!

The Land Before Time® franchise has amassed over \$328 million in consumer sales, and The Land Before Time® II and III have spent over 30 weeks at #1 on the Videoscan children's video charts and over 5 weeks at #1 in Videoscan's overall video sales!

TIMED FOR SUCCESS: This all-new adventure is timed to cash in on peak, in-store holiday traffic!

\$3.00 MAIL-IN CONSUMER REBATE! With the purchase of The Land Before Time® IV and Wee Singdom - The Land of Music and Fun! (the new Wee Sing video). Offer valid 12/10/96 - 3/31/97.

EXCLUSIVE CONSUMER OFFER! Every video contains an insert card for "The Land Before Time® Treasure Chest." It's full of branded merchandise from various MCA/Universal children's titles. A \$35.00 value, for \$14.99 + \$5.00 shipping & handling. Offer expires 12/31/97 or while supplies last.

FREE 8" X 10" PORTRAIT! A \$20.00 retail value at participating Lifetouch Portrait Studios, with coupon inside every videocassette!

IN-SCHOOL PROGRAM! This four-month program featuring selected MCA/Universal Home Video children's lines will be mailed to 20,000 K-6 schools. December's program will focus on The Land Before Time® IV!

MASSIVE MEDIA BLITZ! National advertising campaign includes Spot TV (top 50 markets), Cable, Print, Radio and On-Line promotions! Total advertising and promotional support will generate over 734 million consumer impressions!

EYE-CATCHING P.O.P.!

12-, 24- and 48-unit merchandisers
• 30-unit tray • 2-sided standee (The Land Before Time® IV /LBT franchise) • B/W line art coloring sheet • one-sheet

48-UNIT FLOOR
MERCHANDISER
55" X 35" X 15"
St. #62952



Color/1 Hour 14 Mins.
VHS/Channel #82296 (\$19.98)
VHS/Channel (Special-Double) #82985 (\$19.98)
Laserdisc #42396 (\$24.98)

*Source: Videocass Sales Charts Through 6/9/96.
*Suggested Retail Price.
Advertising and promotional details subject to change without notice.



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Street Date: December 10, 1996

• STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212 • M.A.P. Program

Top Video Rentals

THIS WEEK				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.							
LAST WEEK				TITLE (Rating)		Label Distributing Label, Catalog Number		Principal Performers			
WEEKS ON CHART											
*** R 1 + **											
1	1	8	EXECUTIVE DECISION (R)	Warner Home Video 14211		Kurt Russell Steven Seagal					
2	2	6	FROM DUSK TIL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8035		George Clooney Quentin Tarantino					
3	NEW		THE BIRDCAGE (R)	MGM/UA Home Video M95536		Robin Williams Nathan Lane					
4	7	2	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7992		Robert Redford Michelle Pfeiffer					
5	12	2	THE TRUTH ABOUT CATS & DOGS (PG)	FoxVideo 089585		Uma Thurman Jenette Goldstein					
6	5	4	MULHOLLAND FALLS (R)	MGM/UA Home Video M95534		Nick Nolte Minnie Driver					
7	3	12	12 MONKEYS (R)	MCA/Universal Home Video Unl. Dist. Corp. 82751		Bruce Willis Brad Pitt					
8	9	2	SGT. SILKO (PG)	MCA/Universal Home Video Unl. Dist. Corp. 82596		Steve Martin Dan Aykroyd					
9	4	5	THE SUBSTITUTE (R)	Live Home Video 60596		Tom Berenger					
10	10	6	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Unl. Dist. Corp. 82689		Adam Sandler					
11	NEW		THE QUEST (PG-13)	MCA/Universal Home Video Unl. Dist. Corp. 82689		Jan-Chou as Connor Rip-Road					
12	8	9	CITY HALL (R)	Columbia TriStar Home Video 77333		John Cusack Joie Picacio					
13	10	12	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5179		Richard Dreyfuss					
14	14	12	HEAT (R)	Warner Home Video 14192		Robert De Niro Al Pacino					
15	12	14	BROKEN ARROW (R)	FoxVideo 089585		John Travolta Christian Slater					
16	11	12	THE JUROR (R)	Columbia TriStar Home Video 11603		Demi Moore Alex Sabel					
17	15	5	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 8181		Andy Garcia Christopher Walken					
18	5	1	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8088		Jeff Bridges					
19	13	16	DEAD MAN WALKING (R)	PolyGram Home Video 800438243		Sean Scanlon Sean Penn					
20	4	1	MARY RELAY (R)	Columbia TriStar Home Video 11053		Julia Roberts John Malkovich					
21	22	7	DOWN PERISCOPE (PG-13)	FoxVideo 8979		Kelsey Grammer Lacey Chabert					
22	14	1	NIGHTY APPODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173		Woody Allen Mimi Sirovica					
23	17	8	DIABOLIQUE (R)	Warner Home Video 14204		Sharon Stone Charles Hallahan					
24	25	7	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3		Chris Farley David Spade					
25	24	10	EYE FOR AN EYE (R)	Paramount Home Video 33091		Sally Field John Cusack					
26	26	5	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077		Ed Delonch Bill Pullman					
27	21	17	GET SHORTY (R)	MGM/UA Home Video 905493		John Turturro Gene Hackman					
28	27	17	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524		Nicolas Cage Elizabeth Shue					
29	25	10	RUMBLE IN THE BRONX (R)	New Line Home Video Buena Vista Home Entertainment NAG28		Jackie Chan					
30	32	2	MUPPET TREASURE ISLAND (G)	Jen. Home Video Buena Vista Home Video 7076		The Muppets Tim Curry					
31	29	6	RESTORATION (R)	Miramax Home Entertainment Buena Vista Home Video 5964		Robert Downey, Jr. Sean Yall					
32	34	9	COPIES TOO HOT FOR TV (G)	MPP Home Entertainment 1001		Vincent Asti					
33	34	18	CASINO (G)	MCA/Universal Home Video Unl. Dist. Corp. 82592		Robert De Niro Joe Pesci					
34	NEW		BRAIN CANDY (R)	Paramount Home Video 331483		Kids in the Hall					
35	32	4	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956		Antonio Banderas Madonna					
36	28	5	BARB WIRE (R)	PolyGram Home Video 8006399273		Pamela Anderson Lee					
37	35	13	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11559		Emma Thompson Hugh Grant					
38	32	4	FAITHFUL (R)	New Line Home Video Tanger Home Entertainment 4337		Cory Chris Paterson					
39	37	8	HOWARD BOUND II LOST IN SAN FRANCISCO (G)	Wild Story Home Video Buena Vista Home Video 7993		Michael J. Fox Sally Field					
40	36	2	HALLOWEEN: THE CURSE OF MICHAEL MYERS (R)	Miramax Home Entertainment Buena Vista Home Video 3629		Donald Pleasence					

● ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● ITA platinum certification for a minimum of 250,000 units and \$18 million at suggested retail for theatrically released programs, or of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/RII Communications.

Home Video

MERCHANTS & MARKETING

CLASSIC TITLES DEMONSTRATE 4TH QUARTER

(Continued from page 87)

enough, the studio has been running a broad TV campaign and has teamed with Discover Card, Planet Hollywood, and Greynard, and will do more video stores that cater to consumers who collect special-edition videos," he maintains. "There are two different audiences for the tapes."

To mark the 10th anniversary of cult favorite "Highlander," Republic Pictures Home Video released a \$19.98 "director's cut" edition that features six minutes of footage not seen in the U.S., the original theatrical trailer, and a 20-minute "featurette" of the producer and director discussing the movie.

Republic, running ads in several science-fiction magazines, has also created a TV campaign airing on cable networks W O R C A, E!.

Discovery Channel and Sci-Fi Channel and the satellite-delivered New York-area station W O R C A.

Each video is also packaged with a "Highlander" merchandise catalog and limited-edition collector's game cards.

Recognizing the fourth-quarter traffic jam, Republic planned the "Highlander" release for Sept. 3. "We put it out a little earlier because we knew the big summer movies would begin to hit toward the end of the quarter, and we already have need for the video and the laserdisc from several accounts," says Jonathan Gains, marketing production manager. He adds that Republic initially shipped about 100,000 cassettes and 10,000 laserdiscs.

Borders Books & Music will focus on "the usual suspects," says video buyer Patti Russo, who singles out "The Sound of Music" and "Wizard" among the mass of rereleases. "I like these things because it's kind of stuff we always sell well," she says.

But the good choice does have its limits. "What I find irritating is when studios do a re-promote and lower the MAP [minimum advertised price], and then we have to lower our pricing to accommodate it," Russo adds. "I think the selling below MAP risk losing co-op advertising dollars."

Adding to the sales urgency is what might be called the "millennium factor." Studio say that many titles will

disappear from shelves after the fourth quarter, not to reappear for another four years or longer.

"My Fair Lady" will stay, but Fox says that "The Sound of Music" will be history after the first of the year for at least the rest of this decade. The studio pulled a similar move with the "Star Wars Trilogy," which is big last year and is hard to find these days.

"We've done research on that strategy and found that it absolutely does make a difference with consumers," Mitchell says. "If they know a title is going to be recalled, there is a greater desire to purchase it now."

Although MCA/Universal is promoting this season as the last one this century in which "E.T." will be available, Relyea isn't making any promises about whether the title will disappear forever come January. "It's hard to say what we'll do in the future," he says. "But when and if we do come back with it, I will probably be in a different format."

With so many rereleases crowding shelves, the studios don't seem bothered by the question of whether their titles can shine in an already packed retail climate. "The number of releases increases every year, but the level of consumer spending increases every year as well, so I think the market will support it," Relyea adds.

But the buck has to stop somewhere, according to Joe Pagano, video merchandise buyer for Best Buy.

"It's a question of how much money will consumers allow to spend on extras, and there is a finite cap there," he says. "If a consumer has \$200 to spend on videos, he is only going to buy \$200 worth of videos, not \$300," Pagano says.

Another source warns Hollywood not to get carried away with the old anniversary game. "For years, one of the tried-and-true ways studios hoped to create excitement around titles was the anniversary promotion, and consumers just don't really care," he says. "If the movie is one they want to collect, they'll buy it. If it's not, they won't."

Republic has delivered 100,000 copies of "Highlander" to video stores. "The Sound of Music" and "Wizard" among the mass of rereleases. "I like these things because it's kind of stuff we always sell well," she says.

But the good choice does have its limits. "What I find irritating is when studios do a re-promote and lower the MAP [minimum advertised price], and then we have to lower our pricing to accommodate it," Russo adds. "I think the selling below MAP risk losing co-op advertising dollars."

Adding to the sales urgency is what might be called the "millennium factor." Studio say that many titles will

important, Semprone hopes that any success "Mumfie" has will expand PPV's horizon beyond the usual fare of music and sports events. The company is experienced in both. It programmed "The Ultimate Fighting Championship," now a series of no-holds-barred cassettes from Vidmark Entertainment. (BMG has

its own title, "World Combat Championship.") "We're looking for ways to get quality children's programming on PPV," Isaacs says. "Mumfie" was very attractive to us."

The movie's pedigree helped sell the show. Britic Allcroft Group in London has a sterling reputation as (Continued on next page)

"MUMFIE" PROMOTION

(Continued from page 87)

feature for juveniles, however, "is very risky if you're not Disney."

Semprone doesn't expect to be a sacrificial lamb. The PPV veteran sees "Mumfie" as a money-maker, although COO David Isaacs didn't know the buy rates several weeks before "Mumfie" began its cable run Sept. 8 at \$4.95 per viewing. More

Enter*Active*Life

SONY Station Site Of Online Entertainment

■ BY BRETT ATWOOD

LOS ANGELES—Sony Corp. of America is preparing to significantly increase its presence on the Internet's World Wide Web with the launch of the Sony Station, an entertainment site that includes multiplayer games, music events, shopping, and other activities.

Sony is teaming with Visa for the new venture, which will incorporate content from Sony's current Web site (<http://www.sony.com>). Music-themed entertainment is expected to be a key part of the site, which will debut by the end of 1996. Sony Music's existing Web site contains music videos, audio samples, and artist information and will be accessible from the Sony Station site. Additional music events will be developed specifically for the new site, and there will be freebies from Sony's radio division, SW Networks.

Sony will draw upon much of its own properties in film, music, and television for its original content for the site, including online games based on "Wheel Of Fortune," "Jeopardy!," and "The Dating Game." A preview version of "Wheel Of Fortune" can be accessed directly through the Sony-owned Game Show Networks Web page at <http://www.wgspe.sony.com/Pictures/GSN/index.html>.

Enough most of the entertainment will be free of charge, for some games, users will have to pay to play—even though it is uncertain whether consumers will be willing to pay a premium for such content.

"We're exploring various ways to make money, whether it be through ad revenue or other business transactions," says Richard Glosser, senior VP of Interactive programming for Sony Pictures.

Although no specific price has been

set for Sony's premium-priced Internet gaming, it will be comparable to those of other online gaming services: generally \$1-\$3 per hour, according to Matt Rothman, senior VP of Sony Online Ventures.

Specific multiplayer games have not been announced, but Sony recently previewed one of the first titles, the combat tank game "Battleground," which allows up to 1,000 players to compete against one another simultaneously in a futuristic battle setting. Up to 30 can play per game room, and players can communicate via text chat during each session.

"We're really focused on creating compelling game experiences using the latest technologies," says Glosser. "But at the same time, we recognize the limits of bandwidth and are creating applications that can reach out to the new users of the World Wide Web."

Sony hopes to cash in further through the online sale of merchandise at the site, including Sony-branded electronics, T-shirts, and possibly music.

"We're sensitive to the fact that record companies and talent have built up tremendous relationships with retailers, and we don't want to affect that relationship," says Rothman. "But there may be some music there. There may be things that are not likely to be carried in most music stores, such as titles that are not first-line or top-selling catalog titles."

Sony will use its corporate marketing muscle to aggressively build awareness of the site by integrating its Web address into much of its product advertising, including teasers on Sony-owned TV shows and theatrical film trailers. Visa plans to include a Sony Station brochure with several million credit bills later this year.

Rothman says that use of Sony's traditional marketing forces is an important strategy to keep Sony Station from getting lost in the ever-expanding Web.

"Some cable services offer 70 channels, but viewers probably only regularly watch about seven of them," says Rothman. "On the Web, there is also an overwhelming amount of choice, but most people will still settle on about seven sites that they have bookmarked. Sony wants to be one of them."

Though Sony Station has not debuted, Sony is sponsoring a contest at its existing site to find four "Station managers" to test a beta version of the site. Web surfers who want to participate in the test must answer several questions about the Internet for a chance to win a trip to a launch party, as well as Sony merchandise.

Planet Graphics Disc Enhances The Internet

HYPERCD: Planet Graphics is aiming to spice up the Internet with HyperCD, a disc that uses flexible encryption technology to store large amounts of bandwidth-heavy graphics that can be used with the World Wide Web.

HyperCD content will likely include a mixture of free and pay-to-use elements, which Web site operators can enable or disable at their whim.

HyperCD's compression technology allows up to 10 hours of music and two hours of near-full-screen video on a conventional CD.

It is expected that some Web developers will use the technology for pay-per-view online events.

Music companies could also use the technology to add music or interview content to conventional CDs; the extra content could be unlocked only by visiting a particular Web site or by additional payment.

COMMERCIAL ONLINE NEWS:

Microsoft Network (MSN) is ready to revamp versions of its online service, which will contain a stronger emphasis on entertainment content. The company is developing a new state of original online shows and games for the service, which could change its pricing structure when the multimedia-intensive service relaunches on Thursday (10).

Through its content, MSN has formed a new development and production arm, MSP, and is seeking independent producers of Internet events. The MSP will provide the marketing, financial, and operational resources of MSN in exchange for rights to the specific programs it supports, but it will not acquire a financial stake in each development company.

Leading commercial service America Online has launched an ambitious new version of its online service to its 3.0 software. The company is spending \$100 million on new TV ads and is mailing videocassettes that describe the upgraded service to many of its existing subscribers.

CompuServe has released a new version of its service that includes single-click access to the Web and at least 100 new services. CompuServe 3.0, which is being mailed out on CD-ROM to current subscribers, features an integrated version of the Microsoft Internet Explorer browser.

BITS 'N' BYTES: Online merchant TicketWeb has debuted on the Web at <http://www.ticketweb.com>. The service has already sold tickets for Canada's Eden Music Fest, several major San Francisco nightclubs, and a major music trade show... Sony's major retail chain sold out the Nintendo 64 game system only hours after its Sept. 30 debut. About 500,000 units are expected to be sold for \$199 before the end of the year. Several industry sources say that Sony may soon drop the price of its PlayStation from \$199 to \$149 in order to compete with the Nintendo 64.

What's So Funny About Enhanced CDs?

Warner's Robert Schimmel Brings Comedy To The Format

LOS ANGELES—Something funny is going on with the enhanced CD (ECD). Warner Bros. Records is reaching the release of Robert Schimmel's "Comes Clean," the first comedy recording to fully utilize the ECD format, which also includes some additional audio recordings. (Comedian Ellen DeGeneres released an ECD on Atlantic Oct. 1, but its multimedia content is limited to a screen save.) "Comes Clean" (Warner Bros. Records 65), was produced by William E. McEwan, who has produced comedy albums for Steve Martin and Steven Wright.

"The ECD format lends itself to comedy," says product manager David Kim. "Robert's comedy is more the just act. There are visual elements

that are an integral part of his craft."

Schimmel adds, "When I listen to [George] Carlin, I can imagine what he is doing visually, because I am always familiar with him... but there are many people who may not know my comedy. Some of my jokes are visual, and this enables me to tell a story that I can't include them on the album... it is the first comedy ECD, but I'm sure that other comedians will want to do this in the future."

However, Schimmel says that he is far from being a computer-savvy com-

dian. "The only thing that I've used computers for is to try to write scripts," he says. "Computers are changing so much... I don't even understand how this works."

The album contains comedy routines recorded at Cobb's Comedy Club in San Francisco, as well as the song "Love Is Blind." Schimmel's comedy leans heavily toward sexual themes, and his album is marked with a parody of the title to a typical comedy act: "Edible Underwear," "Animal Neurophilia," and "Inflatable Love Dolls."

The blue humor will remind many of Lenny Bruce, whom Schimmel says was an inspiration. A video tribute to the late comedian is included on the enhanced portion of the disc.

"This is more than an add-bog image and some photos," says Kim. "There is additional material recorded specifically for the ECD that is not on the audio portion of the CD."

In addition, the ECD contains footage from Schimmel's recent appearance on Showtime.

Warner Bros. is attempting to establish acts-only listening stations for the blue-humor disc, according to Kim. "Acts that have a parental advisory sticker have a hard time getting into many listening-station programs," says Kim. "So we are trying to get something going behind the counters at some retailers, where consumers who are over 18 can hear what Robert's humor is all about before they buy the disc."

Warner Bros. will support the release with point-of-purchase promotional materials at retail, and an edited promo CD of highlights from the album, which will be serviced to all radio formats.

In addition, Schimmel is scheduled to appear Oct. 23 on "Late Night With Conan O'Brien."

Schimmel is planning to team with Martin Landau for a theatrical film, due next year from Landau's production company, Silver Street Productions. **BRETT ATWOOD**

BMG Classics Get Added Dose Of History

LOS ANGELES—BMG Classics is adding value to some of its full-price classical titles by turning them into enhanced CDs (ECD) that document the history behind the music. The music company is using the added multimedia content to distinguish the titles amid an increasing number of budget- and midline-priced albums in the genre.

The first disc-release "James Galway: A Portrait," due in November, and the two-disc "The Kaplan Mahler Edition," released Sept. 17, retail for approximately \$27.99, while the second disc, "Nevsky," also due in November, will sell for around \$15.99.

"The classical ECD really lends itself to the intellectual consumer, who is likely to own a computer," says David Kuehn, director of marketing for BMG Classics. "This adds value and personality to our product in a market that is crowded with many low-priced releases."

Both "James Galway: A Portrait" and "The Kaplan Mahler Edition" have been developed in the prepack ECD format, which is incompatible

with many Windows 95-equipped computers (Billboard, Apr. 17). However, Kuehn says that all future BMG Classics ECDs will be in the multimedia format, including "Alexander Nevsky," which is based on the 1988 Russian historical film by Sergei Eisenstein.

Microsoft sponsored the technical programming for "Alexander Nevsky," which follows the release of a restored home video and laserdisc, as well as its accompanying CD soundtrack, released in 1990 by RCA Red Seal.

A significant amount of multimedia content has been added for the ECD, including videoclips and audioclips from the film, as well as biographical information on the composer, Sergei Prokofiev; and conductor Uri Tikunich; and the film's commissioner, the late Soviet leader Josef Stalin. The ECD also contains information on the history of Russia in the '30s, as well as catalog information on the music of Prokofiev.

The disc is getting a promotional push from a Microsoft CD music

sampler that is being bundled with many new computers this fall. That sampler contains Prokofiev's "Pleshevo Lake," which is taken from the "Alexander Nevsky" ECD.

"James Galway: A Portrait," meanwhile, contains one conventional CD and one ECD. The ECD features performance footage of Galway, an interactive question-and-answer session, a virtual-reality tour of his home, and a complete biography and discography.

BMG has already released "The Kaplan Mahler Edition," which contains 151 photographs, paintings, and drawings of Gustav Mahler.

The disc is accompanied by two booklets that chronicle the legacy of the late composer, with expansive commentary by classical music critic and composer Gilbert Kappeler. One of the booklets is a complete reproduction of the first edition of Mahler's Second Symphony, which originally appeared in 1897, and the other contains archival photos and handwritten scores from Mahler, as well as reprinted letters from the composer.

BRETT ATWOOD

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Music City Models. Many of Nashville's top stars gathered for the Music City Celebrity Luncheon and Fashion Show, which raised more than \$20,000 for the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The money will go to the Frances Williams Preston Laboratories at Vanderbilt Cancer Center. Performing artists who stepped into model creators by some of the world's top designers include, from left, Reunion's Michael W. Smith, Sparrow's Garman, and Reunion's Gary Chapman.

Ed Keane, a former jazz booking agent with Ted Kurland Associates whose artists included Branford Marsalis and Chick Corea, has formed an international music and literary management company. Ed Keane Associates' initial roster includes such distinguished clients as musicians TS Monk and Alison Brown and author/theologian/psychologist Dr. John Chirban. Keane's current projects include preparing Monk's upcoming tour in tribute to his father, the late jazz tenor Theodosius Monk. Monk will continue to be booked by Ted Kurland Associates. In addition to her role as a spectacular banjo player, bandleader, and composer, Brown

heads the Nashville-based Compass Records. 82 Saint Edward Road, Boston, Mass. 02128; phone 617-667-6300; fax 617-569-5849; E-mail 1051413104@compuserve.com.

Rollie Entertainment is a multi-faceted company created by Grammy-winning producer John Roloff ("The Bodyguard" soundtrack, Jimmy Cliff, Joe Cocker). The company's 6,000-square-foot complex includes a 24-track recording studio and is designed to foster a highly creative, collaborative atmosphere. Contact: Scott Patterson at 180 Bloomfield Ave., Montclair, N.J. 07042; phone 201-744-6761; fax 201-744-7017; E-mail rolloft@ix.netcom.com.

CHARITY CD: San Francisco-based Bar Records, in association with Vision Trust Promotions and Drill Recordings, has released "Band Crazy Vol. 1: A Compilation For Multiple Sclerosis." All proceeds from the album will be donated to the National Multiple Sclerosis Society. Among the bands featured are Cherry Poplin' Daddies from Eugene, Ore.; Fondly from Chicago; Truck Stop Love from Manhattan, Kan.; Mineral from Los Angeles; and Stanley from New York. The album is being distributed nationally by San Francisco-based Drill. Vision Trust in San Francisco, a college radio promotion firm, is helping in the marketing of the set. The National Multiple Sclerosis Society with 88 chapters in the U.S., is dedicated to finding a cure and helping those with the disease, which affects the central nervous system. Contact: 415-753-2564; E-mail vtl@vtr.com.

CHARITY CONCERT: Smart Sounds: Music for the Planet, a concert to benefit the conservation pro-

grams of the Rainforest Alliance, the 10-year-old nonprofit environmental group, has been set for Oct. 17 at New York's City Center. The event features Jackson Browne, Rosanne Cash, Bruce Cockburn, Marc Cohn, Steve Earle, Lisa Loeb, and special guest Carly Simon. Performers will play Gibson SmartWood guitars, said to be the first-ever line of environmentally friendly guitars, made from wood harvested under strict environmental standards and certified by the Rainforest Alliance. The concert, which will include an auction at the Harley-Davidson Cafe of an original oil painting by Mark Kostabi and SmartWood guitars signed by the performers, is sponsored by Netpage. Ticket prices: \$100. WNEW-FM New York, Harley-Davidson Cafe, Archives Express, and the Metropolitan Entertainment Group. Benefit-level tickets to the performances and post-concert party at the Harley-Davidson Cafe can be purchased for \$150 and \$350 by calling 212-921-9070. Contact: Branch Gentile at 201-509-2801.

BIRTHS

Girl, Yunki, to Michelle and Sharon Mizutani, Aug. 5 in Nagoya, Japan. Father is manager of the Tower Records Nagoya Parco store.

Twins, Jacob Daniel and Joshua Brigham, to Jeff and Staci Gion, Aug. 22 in Charlotte, N.C. Father is director of merchandising at U.A.V. Entertainment.

Boy, William Samuel, to Craig and Judi Balsam, Aug. 24 in New York. Father is co-owner of Razor & Tie Music.

Boy, Henry Wilson, to Brad and Annie Rosenberg, Aug. 29 in Los Angeles. Father is VP of film and TV at Warner-

er/Chappell Music.

Girl, Asia Sonia, to Max and Elizabeth Gonse, Sept. 5 in New Brunswick, N.J. Father is co-CEO of Mecca Don Entertainment Group.

Girl, Jacqueline Keegan, to Gary and Suzanne Krazant, Sept. 13 in Upper Saddle River, N.J. Father is VP/GM of MJI Broadcasting.

Boy, Otto Elijah Thornton, to Jeremy Silver and Sarah Thornton, Sept. 24 in London. Father is VP of Interactive media for EMI International.

Girl, Elizabeth, to Kimberly and Chris Golden, Sept. 27 in Nashville. Mother

is an account assistant with Flood, Burnside, McCreedy, and McCarty. Father is a guitar player for the Oak Ridge Boys. Grandfather is Oak Ridge Boy William Lee Golden.

MARRIAGES
Steve Gottlieb to Stephanie Glaufret, Sept. 6 in Saint-Jean-Cap-Ferrat, France. Groom is founder and president of TVT Records.

Gwynne Ward to Eric Philbrook in York Harbor, Maine. Bride is Latin membership manager at ASCAP. Groom is director of print and online publications at ASCAP.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 6, Gay/Lesbian American Music Awards, Webster Hall, New York. 212-592-4455.

Oct. 8, Not-For-Profit Incorporation & Tax Exemption Seminar, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 9-12, National Assn. of Broadcasters Radio Show And World Media Show, Los Angeles Convention Center, Los Angeles. 202-775-4970.

Oct. 10-14, How Can I Be Down? Fourth Annual Hip-Hop New Jack Power Summit, Shore Club Hotel, Miami. 212-229-5279.

Oct. 11-16, NAMM Fall Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 12, The Beat Goes On, Lifestart bene-

fit concert, Warner Theater, Washington, D.C. 212-491-5227.

Oct. 15, Copyright Basics Seminar, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 15, City Of Hope Spirit Of Life Award Presentation Gala, to honor John Sykes, Universal CityWalk, North City, Calif. 213-626-4611.

Oct. 17-19, North by Northwest Music & Media Conference, Benson Hotel, Portland, Ore. 512-467-7979.

Oct. 18, International Radio & Television Society Foundation Newsweek Luncheon, Waldorf-Astoria, New York. 212-867-8650, ext. 306.

Oct. 21, Academy Of Country Music Bill Boyd Golf Classic, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 22, California Copyright Conference, Drug & Alcohol Abuse In The Music Industry: whose Responsibility Is It To Solve The Problem, Sportsman's Lodge, Studio City, Calif. 805-259-5300.

Oct. 22-24, MEMO Music Showcase And Conference/10th Annual Boston Music Awards, Tremont House Hotel, Boston. 617-338-3144.

Oct. 24, Songwriters Expo 19 Golf Tournament, sponsored by the National Academy of Songwriters, Brookside Golf Course, Pasadena, Calif. 213-463-7178.

Oct. 24-26, REPLITech Asia 1996, Singapore International Exhibition and Convention Center, Singapore. 914-338-9157.

Oct. 25-27, Songwriters Expo 19, sponsored by the National Academy of Songwriters, Pasadena Hilton, Pasadena, Calif. 213-463-7178.

Oct. 28-Nov. 8, Museum Of Television & Radio's 2nd Radio Festival, New York. 212-621-6735.

Oct. 30-Nov. 2, Philadelphia Music Conference, Doubletree Hotel and assorted venues, Philadelphia. 215-426-4109.

Oct. 30-Nov. 3, 16th Annual Black Entertainment And Sports Lawyers Assn. Conference, Marriott Casablanca Resort, Puerto Vallarta, Mexico. 609-753-1221.

Oct. 31-Nov. 1, Magnetic & Optical Media Seminar, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER
Nov. 7-9, Billboard Music Video Conference, Crown Plaza, San Francisco. 212-336-5002.

Nov. 7-9, Mickey Mantle Foundation/Dell Webb San Cities Celebrity Golf Invitational, Highland Falls Golf Course, Las Vegas. 619-771-1228.

Nov. 8-12th Annual Technical Excellence & Creativity Awards, honoring Brian Wilson and Wild Striders, Billmore Hotel, Los Angeles. 510-539-6149.

Nov. 12-13, Show Market '96: Live Entertainment, San Jose, San Jose Plaza, Barcelona, Spain. 34-3-443-01-34.

Nov. 13, Silver Chef Award Dinner And Auction Honoring Bill Curbsmith, to benefit the Nordoff-Johanne Music Therapy Foundation, Roseland, New York. 212-541-7348.

Nov. 15, International Radio & Television Society Newsweek Luncheon, Waldorf-Astoria Hotel, New York. 212-867-8650, ext. 306.

Nov. 23, New To Start & Grow Your Own Record Label Or Music Production Company, Holiday Inn, Brookline, Mass. 508-526-7983.

Nov. 24, Promoting & Marketing Music Through The Year 2000, Holiday Inn, Brookline, Mass. 508-526-7983.

DECEMBER
Dec. 4, Billboard Music Awards, Hard Rock Cafe, Las Vegas. 710-451-7111.

Scheduled performers include Bachelors & Myers, Stephanie Bentley, Jeff Carson, Kenny Chesney, Terri Clark, Eddie Dean, Toby Keith, Neil McCoy, John Michael Montgomery, Buck Owens, Aaron Tippin, Rick Trevino, and Michelle Wright. Tracy Lawrence will host the tournament. The entry fee is \$300 per person for the Texas-style scrambles' format tournament and a post-tournament awards dinner and celebration at the Castaways Restaurant in Burbank. For more information, call 213-462-2951.

CHARITY SPOKESWOMAN: Tionne "T-Boz" Watkins of TLC has become the first spokeswoman for the Sickle Cell Foundation, which raises funds for research about the little-understood genetically transmitted blood disorder sickle cell anemia. The first fund-raiser sponsored by Watkins takes place Thursday (10) in Miami. Former spokesmen are Danny Glover and Bill Cosby. Contact: Lisa Cambridge at 404-889-4044.

Format Monitor

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Format Switch Ideal Time To Bring In A Stunt Double

■ BY STEVE KNOPPER

In switching formats, many radio stations are quiet and seamless—at 11:59 p.m., they're country; at midnight, they're top 40. But advocates of format "stunting" say that such silent switches run amok of ripe opportunities for publicity and advertising.

"Why not?" says Jay Meyers, a Syracuse, N.Y.-based consultant for 12 stations and a veteran of radio

stunts all over the country. "One of the toughest times to do when switching a format is getting people to know about it. You can't create noise and get people talking about something. How much money does it save you to do an effective stunt that gets you noticed? If you do it right, it's free."

Baffle the competition, Meyers counseled one client, country WHEW Syracuse, as it prepared for a for-

mat flip in early June. First, the station aired "hooks"—the catnip snippets from all types of songs and commercials—on an entire week-end. A promo announced: "We don't waste your time playing all of your favorite songs. We just play parts of your favorite songs."

On Monday morning, the station began airing modern rock. By that time, Meyers says, Syracuse competitors were convinced that this was the permanent format and set out to reconfigure sales plans and alert advertisers. But WHEW had one more trick left—after a high-profile staff party, it switched for good to top 40.

Stunts, a long tradition among creative format switchers, are a cheap way to build market interest. Often, they pique the interest of local newspapers and television stations, generating precious publicity.

Some stations try simple, show-up ideas. In 1984, Denver station KALC, or "Alice," repeated the rhyming Aor Guthrie song "Alice's Restaurant" for 24 hours after switching. A few months later, the new Denver station KXPX broadcast almost an hour of shrill construction noises—drills humming, hammers pounding, and saws buzzing.

In August, Greater Media drummed up attention for a Boston format switch by airing the same country broadcast on its two Boston stations, WKLB and WRCS. At the beginning of September, WKLB, now known as WROR, began programming oldies.

Harry Nelson, PD of both stations, doesn't consider the simultaneous "stunt"; in fact, he's skeptical of such cheap attention-getters unless they're original. "A lot of stations over the years have done 20,000 songs in a row. A lot of the same things have been done over and over again," he says. "The audience is not stupid—they're hip to these kinds of things."

Two months ago, managers of WXAX Duluth, Minn., poured their energy and resources into a complex stunt that nobody had ever tried. The station, planning an abrupt switch from smooth jazz to modern rock hits, came up with a complex and weird way to capture the attention of listeners and the local media: WXAX aired commercials for 40 straight hours.

Doublément. Turns. Old spots touching Pepsi for a nickel. Ivory soap. A bizarre Ovaltine ad. A spot of Little Orphan Annie and her disconcertingly squeaky voice. Voices from the '50s using the words "swell" and "keen." A recorded DJ saying, "We're playing all music's best because, frankly, music's overrated."

The stunt, GM Tom Ljwajski, says,

was actually part of WXAX's overall marketing campaign. "By sort of getting under people's skin a little bit, in a fun, tongue-in-cheek way, we figured we got them talking," Ljwajski says.

None of the fake commercials, however, came from the station's real-life advertisers. Ljwajski regrets this. "We did get a lot of attention," he says. "Knowing what we know now, I would probably go out and try to get some sales value from this kind of prelaunch event. I maybe would have done it longer and tried to get revenue out of it."

Sometimes a stunt can build crucial early momentum for a new station. WYNY New York, the country station that switched to WKUT dance in February and quickly shot to No. 1 in the ratings, pulled off one of the loudest stunts of the last several years. For three consecutive days, the Evergreen Media-owned WKUT simulcast programming from sibling stations in Los Angeles, Chicago, and Boston.

One morning, listeners heard Manow Muller, shock jock at Chicago rocker WRXC, ripping on Howard Stern for several straight hours. (WKUT deliberately planted an untrue rumor that Muller was moving permanently to New York.) After a few days of abrupt switches, when listeners and competitors were thoroughly confused, the station repeated a heartbeat for more than 12 hours.

"It's just a way to keep people's interest piqued," says Jim Ferguson, the station's promotions director. "No one knew what we were going to be until the first note was played. Basically it was Evergreen's way of blowing its own horn: 'See what things we've done in other markets?'"

See what type of talent we have? OK, now we're going to turn on New York."

These stunts are old hat to Meyers, the Syracuse consultant who has tried just about everything. "I've been doing heartbeats since about the late '80s," he says.

In 1989, his station in Wheeling, W.Va., aired nothing but holiday music for 24 hours on Christmas, then a heartbeat for several hours. After that, a computer-generated voice announced, as if launching a rocket ship, "T minus 70 minutes" and so on. Every few minutes, station employees would come on and blather, in Meyers' words, "innocuous blather," about their lives.

The stunt that fostered Meyers' reputation was at WFIL Philadelphia, which planned to switch from country to oldies. First, Meyers called Dick Clark, who agreed to say from the stage of "American Bandstand," "Listen to the most important announcement in the history of Philadelphia radio."

Then he got another celebrity, who came on after a three-hour Elvis Presley special. The station introduced him as "the man who knows more about him than anybody else in Philadelphia." Baseball hero Pete Rose, then a Philadelphia Phillie, read a script and introduced Meyers. The oldies format began.

"It's always good in any industry to keep your competitors off guard and off base and keep them wondering what's going on," Meyers says. "During format switches, you're not really worried about keeping the core audience. That gives you a chance to fool around. In the radio business, we're all in it to have a little bit of fun."



Hootie & The Wide-Eyed DJ. KRBE Houston recently sponsored a local concert by Hootie & the Blowfish, inviting 20 lucky listeners to hang out backstage after the show. Pictured with Hootie guitarist Mark Bryan is mid-day jock Michele Fisher.

Format Analysis Shows Top 40 Growing, Country Down

As megapoly marches on, country radio continues to lose stations, while top 40 continues to gain. Triple-A and classic rock added stations this month, while their modern and mainstream counterparts were off. R&B, led by one major addition, was up slightly, while smooth jazz continues to lead stations, according to a monthly format analysis recently instituted by Billboard sister publication Airplay Monitor and the Nashville-based M Street Journal.

Country radio lost 12 stations in August, as its drop of eight stations in September represents a slowing of the format's boom/bust cycle. But ownership consolidations continue to take their toll on the format, as shown by the loss of country outlets in Fresno, Calif.; Green Bay, Wis.; Boston; and other markets.

By contrast, top 40 continues to grow, following WKUT New York's success. Passed mostly by new dance outlets, top 40 was up by seven stations this month, more than its gain in August. Adult top 40 stations, despite the rise of the modern AC format, showed a net loss of two stations but still overtook mainstream rock, which lost six stations.

Modern rock was flat, but its less glamorous cousin, triple-A, which hasn't gotten as much attention lately, has been up several months in a row, also perhaps because of the rise of adult modern. The classic rock/classic hits formats continue to grow, with a net rise of four stations this month.

After a net loss of five stations last month, the combined R&B and adult R&B formats were up slightly this month; one of the format's two new stations is the heavily watched WCHB-FM Detroit, one of the few examples of a new major-market outlet that has switched to the format. R&B's quavering, the smooth jazz format, continues to lead stations at the rate of several per month.

The big surprise this month was the rise of adult standards, which had its best month ever and posted the only double-digit growth of any format. Besides getting an ongoing boost from the success of market-leading stations dance FM KJUL Las Vegas, the format has a revived satellite network, Jones Satellite Network's "Music of Your Life," which is bringing new stations into the format.

SEAN KOSS



Elvis Has Docked. The Flying Elvises, best known for their role in the movie *Armstrong in Vegas*, stopped by a recent WCBS-FM New York promotion at South Street Seaport in Manhattan. Pictured, from left are Elvis 1, Elvis 2, Elvis 3, WCBS-FM personality Cousin Bruce, Elvis 4, and, well, you get the idea.

Adult Contemporary

Wk.	Wk.	Wks.	TITLE (Artist & Album/Production Label)	ARTIST
1	1	17	*** No. 1 *** CHANGE THE WORLD ERIC CLAPTON (Geffen)	ERIC CLAPTON (10 weeks at No. 1)
2	2	8	IT'S ALL COMING BACK TO ME NOW CELINE DION	CELINE DION
3	3	11	I LOVE YOU ALWAYS FOREVER DONNA LEWIS	DONNA LEWIS
4	4	2	FOREVER MARIAN CAREY	MARIAN CAREY
5	5	11	YOU CAN MAKE HISTORY (YOUNG AGAIN) ALANIS MORISSETTE	ELTON JOHN ALANIS MORISSETTE
6	5	24	GIVE ME ONE REASON TRACY CHAPMAN	TRACY CHAPMAN
7	7	5	WHERE DO WE GO FROM HERE VANESSA WILLIAMS	VANESSA WILLIAMS
8	6	8	BECAUSE YOU LOVED ME CELINE DION	CELINE DION
9	20	—	DANCE INTO THE LIGHT PHIL COLLINS	PHIL COLLINS
10	9	7	WHY DOES IT HURT SO BAD WHITNEY HOUSTON	WHITNEY HOUSTON
11	11	9	ORDINARY GUY LIONEL RICHIE	LIONEL RICHIE
12	10	10	NOBODY KNOWS THE TONY RICH PROJECT	THE TONY RICH PROJECT
13	14	14	INSENSITIVE JANN ARDEN	JANN ARDEN
14	13	17	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS	BRYAN ADAMS
15	15	16	BACK FOR GOOD TAKA TAT	TAKA TAT
16	12	15	ONE CLEAR VOICE PETER CETERA	PETER CETERA
17	13	19	KEY WEST INTERMEZZO (I SAW YOU FIRST) JOHN MELLENCAMP	JOHN MELLENCAMP
18	NEW	1	*** HOT SHOT DEBUT/AIRPOWER *** WHEN YOU LOVE A WOMAN JOURNEY	JOURNEY
19	15	12	30 ALWAYS BE MY BABY MARIAN CAREY	MARIAN CAREY
20	17	18	I CAN HEAR MUSIC THE BEACH BOYS FEAT. KATHY TRACOULI	THE BEACH BOYS FEAT. KATHY TRACOULI
21	19	13	YOUR LOVE AMAZES ME MICHAEL ENGLISH	MICHAEL ENGLISH
22	21	22	4 MISSING YOU TINA TURNER	TINA TURNER
23	23	20	HEAR ME IN THE HARMONY HARRY CONNICK, JR.	HARRY CONNICK, JR.
24	24	26	5 NOWHERE TO GO WELLESIA ETHERIDGE	WELLESIA ETHERIDGE
25	27	27	3 YOU LEARN ALANIS MORISSETTE	ALANIS MORISSETTE

Adult Top 40

1	2	1	17	CHANGE THE WORLD ERIC CLAPTON (Geffen)	ERIC CLAPTON (10 weeks at No. 1)
2	1	2	16	I LOVE YOU ALWAYS FOREVER DONNA LEWIS	DONNA LEWIS
3	3	3	21	YOU LEARN ALANIS MORISSETTE	ALANIS MORISSETTE
4	5	5	6	IT'S ALL COMING BACK TO ME NOW CELINE DION	CELINE DION
5	4	4	28	GIVE ME ONE REASON TRACY CHAPMAN	TRACY CHAPMAN
6	6	5	20	WHO WILL SAVE YOUR SOUL JEWEL	JEWEL
7	7	7	14	COUNTING BLUE CARS DISHWALLA	DISHWALLA
8	8	9	9	KEY WEST INTERMEZZO (I SAW YOU FIRST) JOHN MELLENCAMP	JOHN MELLENCAMP
9	10	10	11	NOWHERE TO GO WELLESIA ETHERIDGE	WELLESIA ETHERIDGE
10	9	8	20	JEALOUSY NATALIE MERCHANT	NATALIE MERCHANT
11	12	13	39	INSENSITIVE JANN ARDEN	JANN ARDEN
12	14	21	7	MOUTH HERRIE BARBRIDGE	HERRIE BARBRIDGE
13	13	12	13	TUCKER'S TOWN HOOTIE & THE BLOWFIELD	HOOTIE & THE BLOWFIELD
14	11	11	43	WONDER NATALIE MERCHANT	NATALIE MERCHANT
15	16	25	13	10 GLOBE HOOTIE & THE BLOWFIELD	HOOTIE & THE BLOWFIELD
16	15	26	6	BIRMINGHAM AMANDA MARSHALL	AMANDA MARSHALL
17	30	—	2	*** AIRPOWER *** WHEN YOU LOVE A WOMAN JOURNEY	JOURNEY
18	25	28	7	*** AIRPOWER *** HEAD OVER FEET ALANIS MORISSETTE	ALANIS MORISSETTE
19	17	14	32	FOLLOW YOU DOWN GIRL BLOSSOMS	GIRL BLOSSOMS
20	22	22	7	*** AIRPOWER *** LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS	BRYAN ADAMS
21	21	19	13	STANDING OUTSIDE A BROKEN PHONE BOOTH... PHILIPPE ROUSSEAU	PHILIPPE ROUSSEAU
22	27	38	3	DANCE INTO THE LIGHT PHIL COLLINS	PHIL COLLINS
23	23	23	12	FREE TO DECIDE THE CRANBERIES	THE CRANBERIES
24	24	20	15	FOREVER MARIAN CAREY	MARIAN CAREY
25	29	32	4	WHY DOES IT HURT SO BAD WHITNEY HOUSTON	WHITNEY HOUSTON

Billboard's Adult Contemporary chart is compiled by Billboard's Music Research Department. The chart is based on 47 radio stations in the U.S. and is designed to reflect the tastes of the adult contemporary listener. The chart is compiled by Billboard's Music Research Department. The chart is based on 47 radio stations in the U.S. and is designed to reflect the tastes of the adult contemporary listener. The chart is compiled by Billboard's Music Research Department. The chart is based on 47 radio stations in the U.S. and is designed to reflect the tastes of the adult contemporary listener.

Radio
PROGRAMMING

BLUES FIGHT FOR AIRPLAY AMID 'URBAN' SPRAWL

(Continued from page 1)

the corner.

Since the earliest days of R&B radio, the blues has been tenderly embraced as a part of black culture, along with gospel, jazz, and soul. But in recent times, R&B radio, like other mainstream-leaning formats, has focused more on economics than on art. As a result, the format has been sliced into neatly divided demographic portions: urban contemporary, R&B adult, hip-hop, and the like. In the majority of cases, programmers are simply no longer able to find a place for their old friends, the blues.

But little by little, urban outlets are generating black programming hosted by blues veterans and are praising the genre's rich history, ending prejudice, and ability to effectively reach adults. Others are jumping wholeheartedly into the format: WODT-AM New Orleans, for example, changed Sept. 1 from R&B to all-blues (Blues 1280).

"The way it's happening in this marketplace, I think it's going to blow up here," says WODT PD Chuck Harrison. "And if we make it happen in New Orleans, I guarantee it'll happen in other markets nationally."

"We're airing local concerts now, and the old guys are coming out of the woodwork," he adds. "All these people have knocked on this door, because they're seeing the vibe it's got. People 35 and over there's now a station they can call their own."

The station's playlist mixes current artists with classic blues as far back as the '20s. "Whenever a blues song was a good song, we'll play it," Harrison says.

There's a mystique about this music, says King Ro, who has hosted the four-hour weekday drive-time "Blues With A Feeling" for four years at R&B WTLIC-AM Indianapolis. "The blues are a great antidote for the world we live in," he says. "The blues are loved by blues lovers everywhere. The blues bridges gaps between the races, between the ages. So many younger people are starting to play the music locally and nationally. It's a wonderful cultural thing now."

King Ro likes to tell the story of a friend of his, whose 4-year-old daughter tugs at his shirt every afternoon at 4 to tune in to the King's signature first cut: Chick Willis' "I Want A Big Fat Woman (or Her Bones)."

"It's like a ritual for the little girl," King Ro says. "It's wonderful that younger people, both black and white, are getting into the music."

Like the blues programming on WODT, "Blues With A Feeling" mixes new and nostalgic songs. King Ro calls it a 50-50 blend.

One solid motivator for the resurgence in blues programming is the number of grass-roots organizations dedicated to keeping the music and its artists a dynamic part of the American scene. King Ro is president of the worldwide United Blues Front, which he says is designed to offer insurance benefits for older blues singers. "When they need something, when people turn them out to pasture, there has been no one to look after these pioneers."

The Memphis-based Blues Foundation, founded in 1980, counts among its projects an international blues talent competition, the annual W.C. Handy Blues Awards, a Lifetime Achievement Award, and, as of Oct. 1, a blues radio program, "Beale Street Caravan." The satellite-delivered program airs weekly on 202 public and noncommercial stations in the U.S.—16 of them in the top 35 radio markets. The hour-long show is in a magazine format and features a mix of exclusive live club blues performances and celebrity host features. According to David Less, executive director of the Blues Foundation, 35 minutes of every hour are exclusively for current recordings; the remaining 25 minutes are dedicated to either historical or theme-oriented music, such as "women in blues."

"We offer backing artists, too, so that record labels have a chance to put product on the air that is for sale," Less says.

"Beale Street" aims to meet a need in programming that will help "make the blues industry more accessible to more people," he adds. "There is a frustration because radio is so formatted. There's a whole industry of tourism, managers, record labels, and artists that are shut out by radio."

"I think radio formatting is a follow-me concept that lacks leadership," Less says. "If it has a hit, then it wants another that sounds just like it. The nature of radio programming is to get listenership, so you follow the hits. Breaking that cycle is very difficult. And with the evolution of radio itself toward national programming, the concept of regionalism has disappeared. As a result, a lot of the support for blues remains regional and very grassroots."

Such marketing efforts as the United Blues Front and the Blues Foundation in markets supported by blues radio outlets are now offering tangible proof of their value.

"With clubs like House of Blues and Tipitina's in New Orleans, I think it's going to be a serious situation in the marketplace," says WODT's Harrison. "We will open doors for local and national talent. Now, they have another outlet to come into."

Adds King Ro, "I've played at a local club on Thursdays and Sundays for 10 years, and now the place is jam-packed. There's also

one record store in Indianapolis that's like my sponsor. They were doing no blues business until we started the show."

But despite blues radio's prevalence and influence in scattered pockets of the nation, selling the sound to traditional R&B radio outlets remains an intense uphill struggle.

"It's sad to say, but the blues is like a stepchild. At urban stations, it's a fight all the way, no matter who the artist," says Thomisene Anderson, a promotion rep with blues label Malaco Records in Jackson, Miss., which scored a significant hit recently on R&B radio with Johnnie Taylor's "Good Love."

"It used to be, you didn't have 'urban' radio. You had R&B radio, which played the full spectrum of black, R&B, urban, and the blues with no problem. It was the norm. When stations began specializing, we only play the hits," it stopped creativity, the flow. Now the music is all split up, and it becomes a collage."

But it's a collage that no longer includes a smattering of blues on the canvas, Anderson says, adding that most blues artists at radio are "being categorized and tossed into the corner."

"It gets down to the old thing of people being told that blues is low-down, it's dirty, it's sad. You can only listen if you're having problem. This is what you get from people," she says. "You don't have to be in a certain frame of mind to hear the blues, or a certain color. It's also a joyous music, an art form I would hate for us to lose."

"My fight," she adds, "is that if the people could hear the music, they would buy it. If young people had a chance to hear the music, they would love it."

King Ro, however, refuses to accept the claim that radio deserves all the blame. At most of the major record labels, he says, "a lot are asleep on the job, throwing it out there, and not doing any promotion. All of their attention is on urban artists."

But he also takes an absolute view on radio's role in keeping the genre thriving: "Radio stations keep suppressing the blues, but it keeps springing up. If they keep on trying to suppress this music, there's going to be a march on those stations," he says. "Hey, whatever you do, never lose the blues."

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CBC Sues Disney/ABC Over Kids' Format; Rock Listeners Give Clinton A Slight Edge

THE KIDS AREN'T GETTING ALONG: Minneapolis-based Children's Broadcasting Corp. (CBC), which operates radio A.A.H.S. has filed a lawsuit against Walt Disney/ABC Radio for alleged deliberate attempts to misappropriate CBC's kids' radio format and force the network out of the children's radio market.

The suit was filed in the U.S. District Court for the District of Minnesota on Sept. 25.

CBC claims that ABC/Disney fostered a strategic relationship with the network in 1998 in order to "obtain confidential business information of CBC," which CBC claims is now being used by ABC/Disney to develop a competing children's network. CBC is asking for injunctive relief and "significant damages."

At a CBC shareholders meeting two weeks ago, founder Christopher Dahd demonstrated that, in any case, he's not alone. He said that the network's involvement with a cable network and with theme parks in Los Angeles and Florida. No firm details just yet, but the point is made: Kids' pop is serious business.

Clinton wins, but barely: Kelly Research just completed a survey of rock radio listeners, asking them whom they would vote for in the presidential election next month. President Clinton squeaked to the top with 33% of the vote, while Bob Dole pulled in 32%. A robust 28% were undecided, while 7% were sure that Ross Perot is the man. (Myself? After the slew of dirty campaign spots that have characterized this race, I prefer to side with the Democrats, and the Reform Party to support the "cocktail party.")

Atlantic Records asayed further into the digital future with the release of Phil Collins' new single "Dance Into The Light," via the Digital Courtier International (DCI) network. Sta-

tions across five time zones in Canada received the single on their digital audio stations simultaneously at 8 a.m. They then had the ability to download the song or send it directly to the air.

Meanwhile, WMVX New York became the 3,500th radio station to sign



by Chuck Taylor

on with CD, linking it to its \$495 tiers with 200 record companies, production studios, and duplication company. DCI says it has 400 stations joining each month.

Passing notes: Norm Schurtz, a 33-year veteran of Capital Cities/ABC Radio, is retiring. He has served as president/GM of WKYC-AM-FM/WYAT Atlanta since '81. He will continue to consult the company on international radio activities.

New York radio legend Charlie Greer died Sept. 30 of lung cancer at WABC New York throughout the '60s and was heard on WQBS-FM New York's "Rock'n'Roll Greats Reunion" broadcast from the Museum of Television and Radio. In 1998, he retired to his hometown of Akron.

And on Sept. 26, rock radio veteran Steve Feinstein, most recently PD at smooth jazz KXSF San Francisco, apparently committed suicide, according to authorities. He fell 30 stories from a St. Francis Hotel rooftop. Feinstein, who was 40, launched KXSF in the late '80s and made the station one

of the format's earliest and most notable successes. He previously edited Radio & Records' album section and was music director at album WYSP Philadelphia.

A new wrinkle to an old song: The Eagles have thought that the 'Who's' reunion a couple years ago would pave the way for the future? Despite the cooling off of '70s' rock mainstays like Rod Stewart and Billy Joel, over the course of '70s we've seen new product from Phil Collins, New Edition, REO Speedwagon, Jennifer Holliday, Styx, Marshall Crenshaw, Bonnie Tyler, and a package of classic love songs from Elton John.

While the projects have met with varying degrees of success, revivals are still pushing every ready into the night. Next up for radio's consideration: "Horror Show" from Greg Kihn in November, a Supertramp reunion at year's end, and the imminent release of the "Grease Megamix," which was No. 1 hit across much of Europe in 1990—and, oh yeah, a No. 1 soundtrack album from '78.

A year in the life. I won't believe this until I see it in print, but this installment marks the beginning of my second year as Billboard's radio editor. I have never known 12 months to fly by with such unrelenting speed and with such a consistent rush.

My most valuable lesson learned since arriving in the city: Silk struts during warm-weather months are a very real thing. The Billboard underground subway station for more than 90 seconds. Real, really.

My thanks to those who have helped me get into the groove and feel the part of the Billboard, especially dear editor Larry Flick, whose hearty laugh has been known to make the building shudder, and my predecessor Phyllis Starke—now managing editor of Billboard sister publication Country Airplay Monitor—who has been as supportive and rallying as any of my Aunt Baa.

FORMATS: POWER-FILLED MO

Modern WFNX Boston is now imaging itself as Radio Anarchy Boston. It hopes to differentiate itself from the competition by emphasizing new music.

Tampa, Fla., now has a fourth AM station doing some variant of R&B, as newly acquired Cox outlet WFNX shifts from sports to ABC's Urban Gold format. Ironically, the station's ratings have no R&B station on the FM dial.

WMUM (Mojo 102) Nashville switches handles to Power Country 108, or FC108, targeting 18-34. Vibe rock power songs every 2 1/2 hours. Cross-town, look for a new R&B mainstream outlet to join the airwaves. The new 106.7, currently known as WNFL, will be on the air shortly—the target date is Oct. 14—with new calls.

FOLKS: PHILLY BOUND

Chris Conley moves from PD of KHII Denver to PD of WEBB Philadelphia, succeeding Jim Ryan, who is now programming WLTV New York.

Airplay Monitor editor Sean Ross: *Airplay Monitor* managing editors Kevin Carter, Phyllis Starke, John Loveland, and Janine McAdams; and *Airplay Monitor* writer Jody Schifano contributed to this column.

Greg Strassell Bounces ARS Via Boston's Mix

TALK ABOUT GETTING IN on the ground floor—how about the first brick of the ground floor?

It's been nearly six years since Greg Strassell left the late, great WLOL Minneapolis to interview for a job in Boston with Steve Dodge, then president/CEO of Atlantic Radio & Records. Strassell, after interviewing with Steve that this company was going someplace fast," recalls Strassell. Atlantic, which at the time owned Boston's WRKO and WROR, soon merged with Multi-Market and Stone Broadcasting. You know them today as American Radio Systems (ARS), prolific buyer of radio stations.

"I feel like I've programmed this station three different times already," says Strassell, whose mission at the time upon arrival was to blow up the old WROR in favor of the new and improved WBUX (Mix 98.5), one of the first rhythmic-leaning hot ACs in the country. After the first few years, research determined that the station to grow, it had to evolve in a more mainstream adult pop 40 direction, which meant "hold the rhythm."

In February of this year, Strassell, like many of his peers, determined that the musical tastes of his adult audience had further evolved toward the pop/alternative world. "Plus, at that time we found the available pop/rhythmic product wasn't as strong and compelling to our listeners," he says. "Labels are now signing strong artists who write songs that tell stories, and that's been helping this format win."

After WBUX completed its musical transition, it underwent an uncomfortable phenomenon that Strassell calls "TSL shock." He had to sit patiently while Mix blew off some of its oldie, the rhythmic partisans, while waiting for new pop/alternative careers. Meanwhile, the station's ratings remained flat. "It usually takes Arbitron about six months to catch up with any changes," says Strassell, who is true to his word, saw Mix's time spent listening move in a positive direction after six months and a day.

"ARS knew and expected that in order for us to take one step forward, we had to take two steps back."

February saw the debut of veteran morning host John Landor, who replaced longtime WROR and WBUX host Maura Martelle. Although Landor had done top 40 for most of his career, "he's a perfect fit for this format," Strassell says. "His attitude, style, and humor work, and he's got a lot to do with helping us deliver 12-24 minutes, allowing him to focus on 25-34 women." Strassell relies on Landor's past programming experience at K&BQ

(98.5) Houston, K&BQ (138K) San Diego, and others. "When he expresses his opinion on any aspect of the station, I listen," he says.

Strassell is particularly proud of the WBUX music director position, a job that helped put Michelle Morcor on the map. "I originally stole her from Emmis, where she was Rick Cummings' assistant," he says. Later, Cummings stole her back to program KPWR (Power 106) Los Angeles. The next day, Andy Doyle, went on to program ARS modern rock WPBZ (the Buzz) West Palm Beach, Fla., and still does voice work for Mix.

Current MD Tim Richards came from KIRO in Seattle, last year. "Tim's got terrific ears and has helped break artists like Jenn Andren and the Next Mars. He's a real market," Strassell says.

Here's a recent 4 p.m. hour of WBUX: Seal, "Crazy"; Diablow, "Counting Blue Cars"; Sarah McLachlan, "I Will Remember You"; Donna Lewis, "I Love You Always Forever"; Bryan Adams, "Everything I Do (I Do It For You)"; Blues Traveler, "Run-Around"; Don Henley, "The Boys Of Summer"; Jonny Lee Miller, "When Love Takes Over"; Jenn Andren, "Innocent Red Head"; Chili Peppers, "Under The Bridge"; Del Amitri, "Roll To Me"; Annie Lennox, "No More I Love You's"; and Hootie & the Blowfish, "Go Blind."

Strassell has also been pressed into service as the resident programming troubleshooter, hitting the road about twice a month. "They usually ask me to listen to certain markets and give them my feedback, plus I come in after a takeover and help with the format relaunch," as evidenced by his work with KAMX Austin, Texas, and in Las Vegas, where KJMG segued to KMKB (Mix 94), leaving KJMG the exclusive top 40 outlet.

Strassell also enjoys the luxury of having the brain trust of ARS, co-CEOs David Pearlman and fellow radio guy John Gehron, in the building.

His company has also kept a tradition left over from the Stoner days: quarterly programming meetings after every Arbitron book. "For example, to discuss the even-changeling AC battle between WJZZ and WFLW all the way down to the new AC PDs in to meet with Gehron, Pearlman, and Dodge," says Strassell.

Strassell is one of a big group programmer or consultant someone, and plans to write a book about programming, right now Strassell is enjoying the ride. "ARS has been both good for me and good for the market," says Steve Dodge on down, there's a strong commitment to do great radio. This is one of the most exciting times of my career." KEVIN CARTER

Newsline...

PROMOTIONS AROUND at ABC Radio: John Hare from president/GM of WBAP Dallas to president/GM of WBAF/KSCS Dallas and GM of WJIR/WHYY Detroit; Mark Steinberg adds GM of WLS/WKKK Chicago, in addition to RQBS-AM/FM/KSCS Minneapolis; Victor Sarcone from president/GM of KSCS Dallas to GM of WYAT/WKHC-AM-FM Atlanta; and Michael Pezney from president/GM of WJIR Detroit to the same for WJIR and WHYY Detroit.

KEVIN METHENY, director of programming for Jacor properties in Jacksonville, Fla., is promoted to director of Jacksonville programming operations, including WQTK/WSOB/WJBT/WJGR/WZZM.

STATION SALES: KINK/KQK Portland, Ore., KRCK/KMYX/KSXX Sacramento, Calif., KCAL/KSZZ Riverside, Calif., and KVAR Los Angeles from Embarrado Media to EXCL. The deal takes Embarrado out of the radio business.

CHRW/WTM Trenton, N.J., from Great Scott to Nasam for \$20 million; KWJZ Santa Ana, Calif., from Odyssey to Liberman for \$11.2 million.

STATION SWAPS: Infinity spins off KEWS-FM Dallas to Salem Broadcasting in exchange for KDFX-AM, for \$32 million to Infinity. Infinity/CBS was one over FCC-compliance FM limit in the market and now is looking to divest KDDM-AM Dallas to meet AM-station limits.

We were just going to the printer when this one arrived last week: CBS has swapped KTKQ/KRRW Dallas for SFX's WHFS Washington/Baltimore in an even tax-free trade. CBS was top-heavy by three FM's in Dallas; one to go.

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Barenaked Ladies

San Francisco

VETERAN, NEW BLUES ACTS READY 1ST-QTR. RELEASES

(Continued from page 5)

ebb.

While blues-oriented major-label imprints and independent labels have most of their 1996 releases on the street, companies are gearing up for the first quarter of 1997, which should see a flood of high-profile blues products, including new recordings.

Most observers at the label end of the blues business acknowledge that sales have slackened this year, but they remain encouraged by both the recent fortunes of the blues consumer and the genre's ability to transpire itself into the rock market.

"The market is fairly consistent and strong," says Dave Wooler, president of Virgin blues imprint Pointblank. "Retailers are finding it tough, but [consumers] are interested—they want what they want, they read what they read, they know what's going on... There are other ways of promoting this music, as long as you pay attention to the grass roots."

"Things are reasonably healthy," says Michael Tedesco, label manager of BMG-distributed Silvertone Records, whose centerpiece is Buddy Guy. "The blues is still a very important force." In general, there's going to be a traditional number of blues artists who transcend the blues market—the ones who do embrace the rock end of the market.

Indeed, some of the most notable blues breakthroughs of 1996 have been guitar-slinging phenoms Kenny Wayne Shepherd and Corey Sheen, both of whom have made an impact in stores and on Billboard's Top Blues Albums chart (see story, page 1).

"We can weather the storm," says Ken Atkinson, who runs the Memphis-based Icehouse Records and helms the well-established regional independent distributor Select-O-Hits.

Phillips says that while keeping his label's attention on touring costs low and directing his product to a core Southern audience have bolstered his business, the international blues market—traditionally a voracious segment of the audience—has helped maintain Icehouse. "Our worldwide sales are the best they've ever been... We're selling the most we've ever sold overseas," he says.

Despite the squeeze this year, some retailers see the blues as a genre that adds commercially.

At Austin, Texas' Waterloo Records, the blues albums are filed alphabetically, not by genre—owner John Kunz says. "The thing I've always felt about the blues is that it's good, steady... it's just heartfelt rock music, and it's there for us all the time."

MAJORS IN A BLUES GROOVE

If any forthcoming record reflects the blues' status as a genre with cultural experiences that have had an impact on the blues, it may be "Guitar Greats," the star-studded new album by San Francisco-based singer/guitarist Kenny Wayne Shepherd. The 15-year-old guitarist has slated for release in January.

"I wanted to do something that shows the magnitude of the blues, the music affected everybody," says Walker. "The blues is like a sociology study—it affected people as they grew up, and it changes them today."

Walker's treatise is joined by a cross-section of blues talent. "These are people I knew or I'd done shows with, or people I met at workshops," he says.

The guest performers are drawn from the generational sweep of blues

history: Robert Junior Lockwood, Clarence "Gatemouth" Brown, Guy, Dick Taylor, and the late, great, late Matt "Guitar" Murphy, Taj Mahal, Bonnie Raitt, Little Charlie Bates, and Otis Rush, among others. Walker notes that the album will depict the confluence of black and white musicians in the genre, pointing to guitarist Cropper, whose interracial band Booker T. & the MG's dared to court the South at the height of the racial turmoil of the '60s, Walker says. "It was something extremely important that's never really been documented."

It also has scheduled "Honey Dripper," a new recording by ever-durable pianist/vocalist Charles Brown, for Nov. 5.

Pointblank will unleash a new, as-yet-unreleased John Lee Hooker album on Feb. 25. Hooker—who will receive the Blues Foundation's Lifetime Achievement Award in November—will be joined on the album by blues legend, longtime admirer and collaborator Van Morrison; Los Lobos appear on a new version of Hooker's "Dimples."

Also set for first-quarter release is Pointblank's soon-titane Solomon Burke's "Definition Of Soul," "Rough Noses," harp ace Charlie Musselwhite's Pointblank box, with some tracks produced by Cesar Rosas of Los Lobos;

"Flavors Of The Blues," the label debut of Hooker's daughter Zakiya Hooker, with the blues legend guesting on one track; a new set by former Roxy of One Hooker; guitar duo Robb and the debut of the Boneshakers, a funky rock-blues unit featuring former members of the (N.W.A.).

Silverstone plans a new John Mayall title, produced by John Porter (who has performed similar duties for Guy), with January. The label also has a rock guitarist, Chris Duarte is in the studio working on the sequel to his 1996 box "Texas Sugar Strut Magik," a late first-quarter or early second-quarter release is on tap. Oakland's Silverstone's incontestable blues star, probably won't begin recording until the first quarter of the year.

House of Blues Music Co., which recently shifted distributors to PolyGram in a new joint venture with Platinum Entertainment (Billboard, Sept. 21), plans compilations devoted to the blues and blues-influenced acts. Jim Joplin before the year's end. A new album by its most prominent singer, singer/guitarist Rush, is expected by next spring.

Antone's Records, which is distributed by Discovery Records via WEA, is currently visible on the boards: The Austin label's Rockin' Roadhouse Revue, featuring Sue Foley, Teddy Morgan, and Guy Forsyth, all of whom

have recent albums out, is on tour now. Set to arrive from the label in January are "Hey Day Right" by NYC trio Boozoo Chavis, "Mind Your Own Business & Leave The Rest To Me" by Chicago harmonica king Snooky Pryor, and "It Haven't Been Easy" by Texas vocalist Lisa Lavette Wiley.

Private Music is preparing R&B/blues diva Etta James' new album "Love's Been Going On Me" for a first-quarter release. It's described by label president Ron Goldstein as a hybrid of blues and country, was produced in Nashville by Barry Beckert. Private will also start work on a new set by Mahal early next year.

In the first quarter of '97, Oakland, Calif.-based Hightone Records, which is moved through Rhino Records via WEA, is set to begin releasing a series of nine albums that comprise previously by unleased material from the vaults of the late Pete Welding's Testament Records.

Blues blues-dedicated imprints, like Atlantic's Code Blue and Sony's OKeh, have not yet penciled in releases for early '97. One OKeh act, hip-hop blues unit Little Axe (a collaboration between keyboardist Sam McDonald and producer Adrian Sherwood), has a new album, "Slow Fuse," out in the U.K. through World Recordings, but it is not scheduled for America yet.

OKeh is riding high on the success

of neo-acoustic performer Keb' Mo', whose sophomore album is No. 5 on the Top Blues Albums chart.

INDIE BLUES ACTION

Alligator Records, the Chicago-based leader among independent blues labels, will issue Live—Spontaneous Combustion, "a newly recorded concert set by Windy City guitarist/Singer Son Seals, Oct. 15.

Much of Alligator's roster is headed for the studio to cut albums for release in the first quarter of 1997.

Luther Allison, who collected five W.C. Handy Awards and honors for blues artist of the year in *Living Blues* magazine's readers' and critics' polls for his album "Blue Street," will record a new Alligator set in Memphis with producer Jim Gaines. (Allison is currently represented in the marketplace with "Where Have You Been?," an overview of the guitarist's 1976-1994 performances at the Montreux Jazz Festival.) Allison will also appear with Ruf Records, the U.S. arm of the German blues label, which is represented stateside by In Tune Music Group of Maplewood, N.J.)

In agency to Alligator's recording activity, Australian slide guitarist Dave Hole will cut an all-star session in Chicago this month; Ann Ralston of Saffire—The Uppity Blues Women is making

(Continued on next page)

BLUES ARTISTS, INDUSTRY FIND BOOST IN CHART

(Continued from page 5)

the industry and outside of it to the strength and diversity of the enduring brand of music.

At the top of the chart, the Top Blues Albums chart has also demonstrated itself as a valuable new tool for widening exposure for charting acts, according to label executives, artists, managers, and promoters.

The 15-position chart, which appears biweekly in the Artists & Music section, made its debut Sept. 2, 1996. In the following 13 weeks, the chart has found a wide range of artists, from traditional blues masters such as Buddy Guy, John Lee Hooker, and Clarence "Gatemouth" Brown and rock legends Eric Clapton, Jimi Hendrix, and Stevie Ray Vaughan to young up-and-comers such as Kenny Wayne Shepherd, Keb' Mo', and Corey Sheen.

Since the chart's birth, Vaughan & Double Trouble have been the dominant force. The group's 1995 "Greatest Hits" album has spent 17 weeks at No. 1 on the chart and has sold more than 145,000 copies, according to Nielsen SoundScan, while the August 1996 album saluting the late guitar player, "A Tribute To Stevie Ray Vaughan," has spent 10 weeks at No. 1 and has sold more than 121,000 copies.

The second most successful artist on Top Blues Albums may come as a surprise—its Revolution recording artist Kenny Wayne Shepherd, the 15-year-old guitarist wound from Shreveport, La., whose "Ledbetter Heights" has performed better than Clapton's "From the Heart" in the charts.

The multiplatinum "From the Heart," which topped The Billboard 200 and Top Blues Albums, was released in October 1994 and experienced its second week at No. 1 on the Top Blues Albums chart's debut. It does, however, hold the distinction of being the first No. 1 album on that chart.

Shepherd's debut album, released in 1995 on the label then known as Giant,

has spent 47 weeks on Top Blues Albums and has sold more than 337,000 copies, according to SoundScan.

Living legend B.B. King, another Ken, attributes part of his son's success to the chart. "It's been a big boost in Kenny's career," he says. "In the trade, it helped establish credibility for him. It's a great thing to have on your resume. The fact that he remained No. 1 for 20 weeks was very flattering. It was very useful in marketing Kenny."

Living blues legend B.B. King, who headlined the recent fifth annual Blues Fest featuring Shepherd, frequently introduced the young artist to audiences, highlighting his dominance of the Top Blues Albums chart.

"It has definitely helped my reputation as an artist," says the young Shepherd. "It really impressed B.B. that I was No. 1 for so long."

For the elder Shepherd, like many blues fans and artists, the blues chart was a long time in coming. "A chart that reflects that genre was long overdue, and we are very proud of that," he says. "The fact that they chose to do it at a time [when] Kenny's album was coming out was even better. It definitely helped him."

Although Revolution held of marketing Mundy Eyes considers Shepherd "much more than a blues artist," she says his success on the Top Blues Albums chart provided her with a positive book to market the artist. "It gave me something to talk about," she says.

It's not only the new artists who are pleased by Clapton and By Cord's chart success. Brown has received some long-overdue recognition with his 1996 Verve album "Long Way Home." The album, which features guest appearances by Clapton and By Cord, reached No. 5 on Top Blues Albums.

"It's helped me like it has helped everyone else in this business," says Brown. "A lot of people read Billboard."

Brown goes on to say that the chart

is "a good idea that should have happened a long time ago."

Jim Bateman, who co-produced "From the Heart" for Hightone Records, Brown's manager, also praises the chart. "It gives some recognition to the artists and creates a little more awareness."

Bateman, like others, mentions the chart's impact on retailers. "A lot of stores buy by what is on the charts," he says. "The chart helps in that area."

Shepherd and Brown record for labels with major distribution, but the Top Blues Albums chart has also proved to be beneficial for the numerous independents that specialize in the blues.

"The fact that we have had records do better than some of those distributed by majors tells us that we are doing something right," says Alligator Records president Bruce Iglauer.

In the year since the chart's launch, Alligator has scored high with "The Alligator Records 25th Anniversary" album, which reached No. 1 on the chart and sold more than 50,000 copies, according to SoundScan, as well as Luther Allison's "Blue Street," which reached No. 9 and has sold more than 15,000 copies.

The chart "gives newer releases that chart much more credibility with retail," adds Iglauer. "When we say that this is one of the 15 best-selling blues releases in the country, retailers have a hard time denying it. This is the type of music that should be in every retail store in the country, and the people who don't stock it are the ones who don't know a lot about the music."

Joel Oberstein, director of retail operations for the 10-store, Simi Valley, Calif.-based Tempo Music & Video, is also a "firm believer" in the Top Blues Albums chart. "It creates more consumer awareness for the music, and it helps us out," he says. "For our store, it's a good thing to go to the store and what's selling across the country in that genre."

Oberstein adds that at some Tempo locations, the store sets up 10 sections for blues and other musical genres. "It's a great idea," he says.

Stefan Koch, a blues music buyer for the 135-store, Ann Arbor, Mich.-based Borders Books & Music, does not rely heavily on the Top Blues Albums chart. "I don't think it's a bad idea, but it's always curious to see what ends up there."

Says Koch, "It gives a little more legitimacy to the blues in the eyes of some consumers."

Private Music president/CEO Ron Goldstein, whose label has had success on Top Blues Albums with such acts as the late Stevie Ray Vaughan and Thunderbirds, also praises the chart.

"The fact that Taj Mahal's Phantom Blues was No. 3 made it a more visible to retail," he says. "The chart has created more credibility on the retail side of selling blues records."

Yet the chart's effect isn't limited to retail. "Psychologically and emotionally, it's a good thing to see the blues on a national profile and make the real thing, especially when the record initially came out in the indie world."

Stevens' album, "Blue Drops Of Rain," which reached No. 1 on the chart in 1994, a year later, the Blues picked it up. In August of this year, Discovery Records licensed it from Eureka.

For Stevens, whose album was No. 15 on the chart, the blues label made the real thing, the chart created a career highlight. "To see my name up there with Jimi Hendrix, Eric Clapton, Stevie Ray Vaughan, and the Fabulous Thunderbirds is the beginning of a dream come true."

U.S. GOVERNMENT TUSSELS WITH COPYRIGHT OFFICE MOVE

(Continued from page 5)

industry as major contributors to the music market, product and as it began to beef up its copyright laws in the digital-age marketplace both here and overseas.

Some power brokers would like to see the Copyright Office moved from its traditional home within the legislative branch, as part of the Library of Congress, into a more activist restructuring within the executive branch—as part of the "overseer" of the industry, as an intellectual property " czar" to be appointed by the president.

One trial balloon, in the guise of legislation to shift trademark, patent, and copyright functions to such a new office, met resistance and failed to pass muster as Congress adjourned.

Many in Congress, insiders say, will need to be firmly convinced that such a move to the executive branch is necessary, as many members of Congress quickly become tradition-bound when it comes to giving up part of their power base.

Also, most in Congress feel comfortable having the Copyright Office nearby to advise on intellectual-prop-

erty matters.

There are also many within the larger copyright community who feel that the public and owners might believe they would be better served if the Copyright Office stayed just where it is—somewhat removed from partisan politics.

Further, some Internet activists are concerned and view the proposal as one that might mean that copyright laws could be "overruled" by the Internet. He's fair-use provision and its non-legal (but burned in light of digital delivery) downloading of certain kinds of material.

Pending National Information Infrastructure legislation would modify some of these fair-use exemptions, and a Copyright Office located in the back end of the White House, they say, could result in inhibiting free speech and the exchange of information.

While the turf battle continues, the Copyright Office is busy. The Recording Industry Assn. of America (RIAA) have maintained a "hands-off" policy and have no official comment on

the plan to move the Copyright Office and they do not intend to attend a Sept. 19 hearing on the matter.

The shift plan was embodied within the pending Omnibus Patent Act of 1996, S. 1601, introduced by Sen. Orrin Hatch, R-Utah, which was brought before the Senate Judiciary Committee at that hearing.

However, sources close to the RIAA have said that at this point the trade group is not in a position to make any placement of the Copyright Office.

Proponents of the move say that the Copyright Office, far from being an anti-industry independence, will be bringing in the legislative branch, as well as political as any other Washington government body.

Bill Patry, a copyright expert who testified at the Sept. 12 hearing, told Billboard, "Look how responsive the Copyright Office [officials] are to the big music publishers over individual authors. I would love to see the Copyright Office put in the hands of the publishers and the record companies, but they don't. Tell me that's not political."

Patry, a copyright law professor who

was former counsel to the House Intellectual Property Subcommittee, also worked on the bill introduced in the Congress that keeps the Copyright Office in its present location but makes the Register of Copyrights a political appointee. "The House never made it out of subcommittee."

"Further, the Copyright Office doesn't perform any legislative function... The courts have even upheld the Copyright Office's role in the past in nature," he says. "It's a historical anomaly that has to do with the library getting free books."

Since its inception in the 1900s, the Copyright Office has been part of the Library of Congress and has been viewed as an independent voice that offers advice to Congress on copyright matters.

However, some private-sector intellectual property thinkers like Patry and administration officials have made it no secret in the copyright community that they want control of the Copyright Office.

These supporters, well aware of the significance of intellectual property products—and profits—as an increasingly important revenue-producing part of the U.S. export palette, feel that the executive branch is a more advantageous home base for the Copyright Office than the U.S. trade policy.

The scope of intellectual property products is global and in recent years has become a more important component of administration trade policy concerns.

A shift in control of the Copyright Office, say opponents, could politicize intellectual property rights and protection policy and jeopardize the rights

of copyright owners by recasting them, in light of stronger political policies. Some rights owners might also suffer as international mass media and entertainment companies continue to guide policy matters.

Some more Washington lawmakers, members of Congress, and civil liberties groups believe that the Copyright Office in its historic setting, more insulated from political pressures, will ultimately be more responsive and fairer to the rights of owners and users.

THE PLAN

An 11th-hour attempt by Hatch to move the office faces strong sources, because proponents failed to recognize that many congressional members felt "that if [the Copyright Office] isn't broke, don't fix it," as one veteran observer says.

S. 1961 would have created a government corporation, the U.S. Intellectual Property Organization that would be a separate entity from trademarks and administer the office. S. 1961 was similar to its House counterpart, H.R. 3460, but it alone contained a section that moves the Copyright Office.

H.R. 3460, without the copyright section, gained House committee support and was to be brought to the floor for a vote on the U.S. trade policy.

The Senate version of the bill, with the Copyright Office section attached, died in committee before the Senate's Oct. 1 vote.

Sources on and off Capitol Hill, however, say that the plan to move the Copyright Office, while scuttled for now, will re-emerge next year.

VETERAN, NEW BLUES ACTS REVEAL 1ST-QTR. RELEASES

(Continued from preceding page)

her first solo album; Texas guitarist/singer Long John Hunter will begin sessions in Austin in November; acclaimed acoustic bluesman Corey Harris is recording his sophomore album in New Orleans; and country blues artist Ellis is wrapping a Tom Dowd-produced album.

Delmark Records in Chicago wraps up 1996 with the release of four titles from its "Hello Nothin'" series: blues vocalist Aaron "Slim" Moore, who impressed listeners with his work on guitarist Brewer Phillips' 1966 Delmark album "Singing Her Way Back"; Jimmy Burns, brother of guitarists Eddie Burns; "Long Way To O' Mine" by bassist Willie Kent; and the anthology "Blues Guitar Greats."

Malaco Records in Jackson, Miss., which scored an immense solo-blues hit with "Good Love" by veteran Johnnie Taylor, closes out the year Nov. 12 with "Simply Tyrone Davis," a new offering from the titular soul blues singer. Highlighting the first quarter of 1997 will be "Live From Beale Street" by label patriarch Bobby Blue Bland; the album, which is the latest in the New Orleans, in Memphis, will be released in late January or early February and will be accompanied by a full-length video, released simultaneously. Titles by the late Art Farmer, Duke Ellington, Dorothy Moore, and Shirley Horn will also arrive during the first quarter.

Chicago Records will kick off the year with a new album by vocalist Trudy Lynn, tentatively titled "Honey, The Blues" and featuring appearances by Memphis instrumental stalwarts Teele and Charlie Hodges and Paul Horn. Also due this time is the new album by Sandra Hall and feedback guitarist Johnnie Taylor. The new album will be released on Ichiban International through EMI-Musique Distribution.

Cambridge, Mass.-based Rounder Records and its distributed labels have a healthy first-quarter schedule planned, including release dates and most album titles are not yet firm. Titles include "The Blues" by compilation "61 Highway: Mississippi Delta Country Blues, Spirituals, Work Songs

& Dance Music," "Promised Land," a soundtrack featuring New York R&B/blues group the Holmes Brothers; and "The Story Of My Life" by New Orleans singer Irma Thomas. Blues blues plans set by guitarist Luther Johnson, Boston band Round Of Blues, the late side guitarist J.R. Hutto, Charles Brown (a solo collection), guitarist Smokey Wilson, and blues singer Slim Black. Also in the contemporary Memphis compilation, "Beale Street Blues Today."

Elsewhere on the Rounder schedule, Charles Brown's "Beale Street Blues" releases will include sets from harp player Lonnie Shields and sax man Eddie Shaw, while Atomic Theory's albums will include pianist Willie Murray & the Angel-Headed Hipsters' "Monkey In The Zoo" and the Lamont Cranston Band's "Tiger In Your Tank." Daring Records will issue albums by pianist Butch Thompson and guitarist Mike Lewis. Lucky Seven's releases will include unreleased sides by Memphis legend Furry Lewis. Additionally, Rounder budget label Ichiban has eight thematic compilations.

Blind Pig Records in San Francisco will release "Scufflin'" by Chicago's Magic Slim & the Teardrops and "Big Love" by the Art Ensemble of Chicago in November. New albums by Debbie Davies and Deborah Coleman are set for January.

REGIONS RAISE SOME SITES

Memphis' Ichiban Records, distributed by Priority, will host its first quarter with "Words Of Wisdom," an album by the late blues pianist and guitarist Homeless James; "Keep My Head Clear," a fresh title by guitarist/vocalist Eddie C. Campbell; an as-yet-untilted package by Houston-based guitarist Mike Lewis; and a guest appearance by the Memphis Horns; and "Blues Highway Vol. 1," a compilation of up-and-coming blues artists.

Ichiban will also be handling New Orleans-based Kingan Records' "Blues At Christmas," a seasonal compilation featuring Bill Wharton, Sonny Byrd, and the Gruesome Trio. The compilation, due Nov. 19, other forthcoming Kingan titles include New Orleans

vocalist Erica Guerin's self-titled debut and "Harp Beat Of The Swamp," a collection of bayou harmonica tracks.

Jerry Gordon, VP of Conshohocken, Pa.-based Evidence Music, says its first-quarter efforts will be focused on promoting "Ocean De' Stars," its new album by the Paul Delaney Band, featuring Portland, Ore.-based singer/harp player Delaney. In January, Evidence will release a new album by John J. Ernest; the company plans to record new albums by guitarist Melvin Taylor and vocalist Carl Westheberly.

Charles Brown's "Beale Street Blues" releases, which included a 1995 album by guitarist Kelly Joe Phelps (now signed to American Recordings), steps up Nov. 26 with "Stop This Train," an acoustic set by Terry Robb. John Fahey's former producer and collaborator, Robb's guests on the album include Maria Muldaur, Eddy Clearwater, and Curtis Salgado.

Schroeder Records in Ann Arbor, Mich., will release "No Sweat" by jump-blues combo Big Dave & the Ultrasonics in October. A new album by Detroit blues singer Little Sonny will arrive in early 1997.

Midnight Creeper, the Oxford, Miss.-based label operated by former Fat Possum Records partner Peter Dinklage, which has been run by David Kimbrough, he will make his label low early next year.

Randall Jammal, president of Justice Records in Dallas, says the label will release its first album, "Gullies," by Benoit at the Great American Music Hall in San Francisco; the two-night session is due in 1997.

Dead Reckoning Records in Nashville will release its 15th album, "Blood" by guitarist Mike Henderson & the Blueblues, a unit that includes Reese Wynans, former keyboardist for Stevie Nicks' band, on tour. Quickly capitalizing on Malaco's recent success with Johnnie Taylor, Jewel Records is releasing "Stop Half-Loving These Women," a collection of blues tunes by the soul singer. The blues artist; it was produced by Don Davis.

ARBITRATION UNIT TO MEDIATE ROYALTY CASES

(Continued from preceding page)

be a doozy—the record companies are asking for nearly half the gross revenue of the companies as a royalty rate; the services have countered that any new royalty rate should not exceed 25%.

The rate-setting case, the first to be heard by the new Copyright Arbitration Royalty Proceeding (CARP) under the auspices of the Copyright Office, was established by last year's passage of the Digital Performance Right in Sound Recordings Act.

The outside arbitrators, chosen from a list, are not Copyright Office staffers.

The Recording Industry Assn. of America (RIAA), representing a performance right collective of more than 275 labels, submitted its case to CARP last week. The RIAA's position on sound recordings, the RIAA is seeking 41.5% of the gross revenues of three current noninteractive digital audio subscription services, Digital Music Express, Choice, and Muzak, as well as any other similar providers in the future.

The services have countered with a request for a figure of less than 15% but less than 2% of gross revenue, according to a source close to the unsuccessful negotiations, which took place this spring and summer.

The RIAA's case was based on data analyzed by the trade group and compiled from three independent research company studies covering the last two calendar years. The rate was determined by weighing the rates paid by premium and standard services to movie and TV production companies.

The low figures, according to sources, were based on the RIAA's own services examining the rates paid by Music Choice in a pre-performance-

right law deal with Sony Music, EMI, and Warner Music, each of which hold a one-ninth proprietary interest in the service.

However, Music Choice's rates were for cable only and included residential and commercial services; the deal, according to sources, was to be superseded once the performance right law went into effect.

Frank Funkhouser, VP of programming and licensing for Muzak Inc. and its new DSH CD direct-to-home-satellite service, terms the RIAA rate suggestion "ridiculous," adding, "I can't see why the RIAA would want to ask for a rate that would put us out of business, especially when three record companies have already licensed their product for less than 2%."

Funkhouser says the DSH-CD service is "the new standard" that Music Choice and Digital Music Express, which started on cable, "have millions of customers, and we have in the tens of thousands."

A Muzak spokesman says that the company would not comment on the upcoming arbitration.

Jerry Rubenstein, chairman/CEO of Digital Music Express, could not be reached for comment. Under law, CARP's job is to hold a proceeding to determine a fair performance royalty rate if the parties could not agree on the rate. The licensing system cannot agree on a rate in negotiations.

The panel, which convenes only at the request of parties, replaces the Copyright Arbitration Royalty Tribunal (CRT), which was not a part of the Copyright Act of 1976.

(Continued on page 109)

ANTILLES/VERVE FETES BRAZIL ON 'RED HOT + RIO'

(Continued from page 13)

demis."

A companion release to 'Red Hot + Rio' is scheduled for Oct. 22, "Nova Bossa Red Hot On Verve," which features the original versions of many of the evergreens covered on "Rio." "Nova Bossa" includes performances by Jobim, the late jazz saxophonist Stan Getz, and Brazilian singer/guitarist João Gilberto and his former wife, Astrud (singer of bossa nova's signature song, "The Girl From Ipanema").

Like the Getz album in Brazil in the late '50s, bossa nova was a romantic, classically informed, jazz-hip update of the country's samba tradition—literally, the "new samba." The music of Jobim and João Gilberto—its intricate melodies, piquant harmonies, and swaying rhythms—immediately resonated with American jazz musicians.

When Stan Getz and Astrud teamed up with guitarist Charlie Byrd for Verve, launched a bossa nova craze in the U.S., topping Billboard's album chart and producing the top 15 single "Desafinado." It was Getz and Astrud's album "Getz/Gilberto" won a Grammy for album of the year after peaking at No. 2 and yielding "The Girl From Ipanema," which went top five on its way to becoming a perennial favorite

worldwide.

Bossa nova became enmeshed in pop culture in the mid-'60s, as Jobim dubbed the Brazilian Germaine. By the '70s, a new generation of Brazilian artists—including singer/songwriters Caetano Veloso, Gilberto Gil, and Milton Nascimento—extended the samba form with the more politically minded, rock-influenced genre tropism.

Produced overall by Bêco Dranoff and Paul Hecq, "Red Hot + Rio" features its most specific moment in Jobim (in one of his last performances before dying of a heart attack in 1994) singing and playing piano with Sting on "How Insensitive." The album also includes Astrud Gilberto's rendition of "Desafinado"; Everything But The Girl on "Corcovado"; Byrne and Marisa Monte on "Waters Of March"; Evora and João Gilberto on "The Girl From Ipanema"; Preciso Preciso; Gil on "Refazenda"; Nascimento on "Dancing..."; and Crystal Waters on "The Boy From Ipanema."

Like the Jobim and João Gilberto's Debussy-derived harmonies, composer/producer/keyboardist Sakamoto has admired bossa nova since he was a teenager studying classical music in Japan. "Bossa nova isn't pop, it isn't

jazz, it isn't classical—it's an intersection," he says. "Our track has a very different feel. It's a very tropical, somewhat obscure feeling of the original."

Another artist introduced to Brazilian music as a youngster is Ben Watt of Everything But The Girl, whose jazz music factor played "Getz/Gilberto" around the house. Rather than cover "Corcovado" in retro homage, Watt strove to accent the affinities bossa nova has with today's dance music by having tapped the beat's syncopation with a drum's bass groove. "We tried to modernize the rhythm," he says, "injecting a neurotic tension to offset the languid beauty of the melody."

Other performers on "Red Hot + Rio" include Maxwell; P.D. with Flora Purim and Airtio; Stereolab with jazz flutist Herbie Mann; and Caetano with João's daughter, Bebel.

"Red Hot + Rio" is a return to the aesthetically focused spirit of the organization's first album, the Cole Porter tribute "Red Hot + Blue" on EMI. The 1992 performers on "Red Hot + Blue," "Blue" has sold more than 1 million copies since its 1990 release, according to the Red Hot Organization, and has been certified gold in the U.S. On varying labels, the seven Red Hot

albums following "Red Hot + Blue" were designed to promote AIDS awareness in the gay community, sometimes using pop subgenres. Among those, the best sellers have been Arista's "No Alternative," which was tilted toward the modern rock crowd, and Columbia's "Red Hot + Dance," which courted club kids. Issued in 1993, "No Alternative" has sold 279,000 copies, and 1992's "Dance" has sold 252,000, according to SoundScan. Other titles have targeted the country, rap, and rock, acid-jazz, and ambient music audiences.

Carlin estimates total sales of the Red Hot series at 4 million copies worldwide; he says the albums and related TV specials have helped raise more than \$6 million for AIDS education and relief.

Since the success of "Red Hot + Blue," radio and retail seem less charitable to such releases, as benefit and tribute albums have proliferated. "It's harder to make these kinds of records today, definitely," Carlin says. "Album-oriented projects were more welcome in 1990. Now, the industry is very hit-driven. You can't spend a lot of money upfront on [charity] records, obviously, and labels don't have the same sort of incentive with these things."

"But we're committed to continuing," Carlin continues. "The quality of the music is still high, and the act of talking about AIDS through the popular medium is still unique."

To advance "Red Hot + Rio" internationally, the Red Hot Organization and MTV Brazil co-produced a one-hour program featuring interviews and performances from Everything But The Girl, P.D. with Flora Purim, Stereolab, and a host of Brazilian artists. The show will air Dec. 1, World AIDS Day, on MTV Brazil, MTV Latino, MTV Europe, and Bravo in the U.S.

Even though Antilles is armed with a smart product and a noble cause, the CMVFP Chuck Mitchell says that "it's going to take a lot of work" to bend U.S. ears to a next wave of bossa nova. "But we hope that by micromarketing

certain tracks and micromarketing the Red Hot brand name, we can build an awareness of how meaningful this project is."

At street level, Antilles will promote the Red Hot franchise via an array of posters, T-shirts, and stickers, concentrating on major urban centers. The label will also rely on street retail enthusiasts as Christo Garkins, VP of marketing for Virgin Megastores, who says the chain feels strongly enough about the series to give "Red Hot + Rio" listening-post placement out of the box.

For airplay, Antilles will emphasize specific songs from "Red Hot + Rio" to niche formats. In particular, a Frankie Knuckles remix of "Waters of March" will be featured on "The Boy From Ipanema" in mid-to-club and radio mix shows in go-to-club. Beyond that, the campaign will stem from a wide servicing of the album, with the label stressing the Jobim/Sting "How Insensitive" at adult contemporary radio and the Byrne/Monte "Waters Of March" at triple-A. Commercial radio in Los Angeles was hot enough on the record that it didn't wait for the full album. According to music director Chris Douridas, the station immediately began playing Everything But The Girl's "Corcovado" off an advance sampler, with the cut quickly becoming one of KCRW's most played.

Douridas anticipates "Red Hot + Rio" becoming a No. 1 album at KCRW, as the station adds such tracks as the Evora/Veloso/Sakamoto effort to its rotation. Nonetheless, he says, "I don't think there are many stations as good as we are. This is the kind of record that makes you lament the demise of adventurous radio. It's great art that may have very few real outlets."

After a cascade of recent reissues, compilations, and tributes attesting to Jobim's lasting influence, it would seem that the bard of bossa nova is as in vogue as ever. His music is "accessible, sophisticated, romantic but not sappy," Byrne says. "Like Kurt Weill or Burt Bacharach, Jobim is timeless."

EMI-CAPITOL SEEKS 'LUV' FOR NEW SERIES

(Continued from page 5)

upcoming holiday selling season and asking for love—or, more precisely, the "Luv Collection."

Attracted to duplicate the success it enjoys as a joint-venture partner in the U.K.'s popular "Now" compilation series, which often dominates that country's charts, EMI-Capitol has assembled a love song compilation album, each centering on a different genre of music. Moreover, it plans to use a multimillion-dollar national television campaign to drive traffic into record stores and to radio.

That advertising campaign will center around a series of tongue-in-cheek commercials featuring a certain "Dr. White," whose job is described as a love therapist, although a disclaimer flashing on the screen will note that he is "not a legitimate medical practitioner." Dr. White prescribes love problems to solve whatever problems all potential shoppers.

The four compilations are "Hot Luv," a dance song collection; "Smooth Luv," an R&B collection; "Love Luv," a country song collection; and "Movie Luv," a movie soundtrack collection. All will be released Nov. 5, and each carries a \$16.98 CD list price and a \$14.98 cassette list price.

The albums consist of a cross section of appropriate hits from the last few years, with some from this year sprinkled in as well. Song titles include "Be My Lover" (La Fontaine), "The Sign" (Ave Or B&S), "This Is How We Do It" (Montell Jordan) on the "Hot Luv" album; "That's The Way Love Goes" (Janet Jack), "I Wanna Dance with Somebody" (Gladys Knight & the Pips), "D'Angelo" on "Smooth Luv"; "Only Love" (Wynonna) and "Whenever You Come Around" (Vince Gill) on "Love Luv"; and "Gangsta's Paradise" (Coolio), "Sweetest Thing" (L.V.), and "Stay a Little Longer" (Lisa Loeb & Nine Stories) on "Movie Luv."

All six majors are represented on the compilations via licensed tracks. "We're creating the new series as a joint-venture with Music Group North America, says, "For quite some time, I have wanted to launch the right kind of compilation series for the American market." He points out that in the U.K., com-

pilations account for about 29% of album market share, while in the U.S., compilations, including movie soundtracks, account for only 10%, according to EMI-Capitol estimates.

But more than simply tapping into the compilation marketplace, the "Luv Collection" campaign will attempt to draw buyers who will have a long life, Koppelman says.

In the U.K., the "Now" series, a joint venture between EMI, PolyGram, and Virgin, has hit No. 1 spot with every one of the 24 discs to date. The current album is the 38th in the series, which is issued several times a year.

But rather than being sparked by the "Now" series, the "Luv Collection" was inspired by the company's experiences with a McDonald's promotion two years ago, Koppelman says. That promotion, in which McDonald's offered low-price albums from Garth Brooks, Tim Turner, Elton John, and Roxette, was backed with a huge television campaign that moved millions of albums.

At the time, EMI-Capitol came under criticism from music merchants for excluding them from the promotion, Koppelman acknowledges. So at a meeting with major accounts at the 1994 National Association of Recording Merchandisers' annual convention, he suggested that EMI-Capitol partner with music retail on a similar campaign, which is now the idea for the "Luv Collection" began.

The game plan for the series was conceived by Koppelman, along with Terry Santisi and Pat Quigley, executive VP/Creative and senior VP of marketing at EMI-Capitol Music Group North America, respectively. The titles don't appear on any of the company's labels, but instead carry the EMI-Capitol Music Group North America name on their spines.

Koppelman says he sees the "Luv Collection" as a win-win situation for EMI-Capitol and for retailers. "We're creating the new series to bring a profit to us, but also to benefit the music retailers by helping to bring traffic into their stores," he says. "The campaign is successful, it can help the com-

pilation business to help the music business to help the music business."

But more than that, in interviews with consumers, shoppers often say they don't know what they want to buy. The "Luv Collection" will take the guesswork out of the equation, he claims.

Antilles applaud EMI-Capitol's initiative.

Jim Litwak, senior VP of merchandising and marketing for Albany, N.Y.-based Trans World Entertainment, calls the "Luv Collection" a "welcome change" and adds that he finds the commercials amusing. "The key lies with the media campaign," he says. "If they can pull off the campaign, they have a chance for a full-scale hit."

Ron Phillips, VP of purchasing at Woodland, Calif.-based Valley Record Distributors, says the promotion is a "rational concept with a pretty good song selection." But, while noting the albums' potential, he warns that EMI Music Distribution (EMD) "has to be careful about not shipping the full potential on street date."

EMI-Capitol executives will offer their best to make sure that Dr. White is everywhere, including on talk radio and late-night talk shows. The hope is that Dr. White will be assimilated into the popular culture as a result of the campaign.

Koppelman says the campaign is designed to reach much of the U.S. population aged 25-54 at least five times via television commercials.

The campaign will also carry a print and radio component. EMI-Capitol is making available cooperative advertising funds to accounts to reinforce the campaign in stores.

Capitol-EMI and EMD are pushing retail to help for full-scale in-store support. The company is making stickers, dump bins, buttons, and an "interactive" life-size display of Dr. White available to merchants.

Koppelman declines to project sales for the series, but does reaffirm the company's goal of establishing the series as a brand. The campaign will run through the holiday season and relaunch for Valentine's Day.

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Hot 100 Airplay

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THIS WEEK RANK	LAST WEEK	TITLE (ARTIST LABEL/PROMOTION LABEL)	THIS WEEK RANK	LAST WEEK	TITLE (ARTIST LABEL/PROMOTION LABEL)
1	1	I LOVE YOU ALWAYS FOREVER (JAY-Z & THE BLACK PANTHERS)	35	46	LET'S MAKE A NIGHT TO REMEMBER BRANDY ALBA (J&R)
2	3	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	36	8	6TH AVENUE HEARTACHE (JAY-Z & THE BLACK PANTHERS)
3	2	CHANGE THE WORLD (JAY-Z & THE BLACK PANTHERS)	41	39	DAYS OF OUR LIVES (JAY-Z & THE BLACK PANTHERS)
4	5	WHEN DO YOU GO (JAY-Z & THE BLACK PANTHERS)	42	13	TURNERS WINE (JAY-Z & THE BLACK PANTHERS)
5	7	YOU LEARN (JAY-Z & THE BLACK PANTHERS)	43	54	6 LAST NIGHT (JAY-Z & THE BLACK PANTHERS)
6	12	HOW ABOUT FEET (JAY-Z & THE BLACK PANTHERS)	44	3	SIXTH SENSE (JAY-Z & THE BLACK PANTHERS)
7	20	COUNTING BLUE CARS (JAY-Z & THE BLACK PANTHERS)	45	47	NOVOCANE FOR THE SOUL (JAY-Z & THE BLACK PANTHERS)
8	9	C'MON NIGGA IF THE TRAIN (JAY-Z & THE BLACK PANTHERS)	46	7	DANCE INTO THE LIGHT (JAY-Z & THE BLACK PANTHERS)
9	15	TWISTED (JAY-Z & THE BLACK PANTHERS)	47	37	FOLLOW YOU DOWN (JAY-Z & THE BLACK PANTHERS)
10	21	YOU'RE MAKIN' ME SOUL (JAY-Z & THE BLACK PANTHERS)	48	43	WHAT I GOT (JAY-Z & THE BLACK PANTHERS)
11	25	FORGIVE ME YOUR SIN (JAY-Z & THE BLACK PANTHERS)	49	44	MY STILL WILL LOVE WITH YOU (JAY-Z & THE BLACK PANTHERS)
12	18	GIVE ME ONE REASON (JAY-Z & THE BLACK PANTHERS)	50	52	IF YOUR GIRL ONLY KNEW (JAY-Z & THE BLACK PANTHERS)
13	14	MY BOO (JAY-Z & THE BLACK PANTHERS)	51	71	THIS IS FOR THE LOVER IN YOU (JAY-Z & THE BLACK PANTHERS)
14	13	INSENSITIVE (JAY-Z & THE BLACK PANTHERS)	52	1	DON'T LET GO (LOVE) (JAY-Z & THE BLACK PANTHERS)
15	12	THIS IS YOUR NIGHT (JAY-Z & THE BLACK PANTHERS)	53	49	BY ANYWAY (JAY-Z & THE BLACK PANTHERS)
16	4	MOUTH (JAY-Z & THE BLACK PANTHERS)	54	3	ANGELS OF THE SILENCES (JAY-Z & THE BLACK PANTHERS)
17	13	STANDIN' UP (JAY-Z & THE BLACK PANTHERS)	55	40	READY TO GO (JAY-Z & THE BLACK PANTHERS)
18	22	SPOOKWAVE (JAY-Z & THE BLACK PANTHERS)	56	17	IF I KILLED THE WORLD (JAY-Z & THE BLACK PANTHERS)
19	21	MY BEST FRIEND (I SAW YOU FIRST) (JAY-Z & THE BLACK PANTHERS)	57	56	14 EUROPEAN IN MY HAND (JAY-Z & THE BLACK PANTHERS)
20	31	IF IT MAKES YOU HAPPY (JAY-Z & THE BLACK PANTHERS)	58	8	STUPID GIRL (JAY-Z & THE BLACK PANTHERS)
21	12	WHEN YOU LOVE A WOMAN (JAY-Z & THE BLACK PANTHERS)	59	18	BOHEMIAN RHAPSODY (JAY-Z & THE BLACK PANTHERS)
22	19	I CAN'T SLEEP BECAUSE I (JAY-Z & THE BLACK PANTHERS)	60	57	MUZELLE (JAY-Z & THE BLACK PANTHERS)
23	11	LOUNGIN' (JAY-Z & THE BLACK PANTHERS)	61	57	ANGELS OF THE SILENCES (JAY-Z & THE BLACK PANTHERS)
24	36	ALWAYS BE MY GIRL (JAY-Z & THE BLACK PANTHERS)	62	37	READY TO GO (JAY-Z & THE BLACK PANTHERS)
25	27	HOBNOB (JAY-Z & THE BLACK PANTHERS)	63	17	IF I KILLED THE WORLD (JAY-Z & THE BLACK PANTHERS)
26	27	SWEET DREAMS (JAY-Z & THE BLACK PANTHERS)	64	12	THE LINEAR BACK IN ANGEL (JAY-Z & THE BLACK PANTHERS)
27	20	JEALOUSY (JAY-Z & THE BLACK PANTHERS)	65	32	TIL I MEET A BOY (JAY-Z & THE BLACK PANTHERS)
28	36	NO DODGY (JAY-Z & THE BLACK PANTHERS)	66	32	EVERYTHING FALLS APART (JAY-Z & THE BLACK PANTHERS)
29	15	FREE TO DECIDE (JAY-Z & THE BLACK PANTHERS)	67	57	E-ROW THE WORLD (JAY-Z & THE BLACK PANTHERS)
30	11	HOWEVER TO GO (JAY-Z & THE BLACK PANTHERS)	68	55	ANGRY JOHNNY (JAY-Z & THE BLACK PANTHERS)
31	32	KILLING ME SOFTLY (JAY-Z & THE BLACK PANTHERS)	69	72	TILL I MEET A BOY (JAY-Z & THE BLACK PANTHERS)
32	38	I SO BLUHO (JAY-Z & THE BLACK PANTHERS)	70	66	KING OF NEW ORLEANS (JAY-Z & THE BLACK PANTHERS)
33	36	WHEN YOU MAKE HISTORY (JAY-Z & THE BLACK PANTHERS)	71	62	WHERE IT'S AT (JAY-Z & THE BLACK PANTHERS)
34	31	ONLY YOU (JAY-Z & THE BLACK PANTHERS)	72	71	WHERE IT'S AT (JAY-Z & THE BLACK PANTHERS)
35	43	IRONIC (JAY-Z & THE BLACK PANTHERS)	73	11	HAL-HAL (JAY-Z & THE BLACK PANTHERS)
36	26	MAGNETIC (JAY-Z & THE BLACK PANTHERS)	74	59	SHAME (JAY-Z & THE BLACK PANTHERS)

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NOT 100 RECURRENT AIRPLAY

1	7	MISSING (JAY-Z & THE BLACK PANTHERS)	12	9	SITTING UP IN MY ROOM (JAY-Z & THE BLACK PANTHERS)
2	4	WOMEN (JAY-Z & THE BLACK PANTHERS)	13	3	THIS CROSSROADS (JAY-Z & THE BLACK PANTHERS)
3	1	MY LOVE (JAY-Z & THE BLACK PANTHERS)	14	15	ONLY YOU (JAY-Z & THE BLACK PANTHERS)
4	2	MY LOVE (JAY-Z & THE BLACK PANTHERS)	15	16	1579 (JAY-Z & THE BLACK PANTHERS)
5	3	RUN-AROUND (JAY-Z & THE BLACK PANTHERS)	16	17	BEYONCÉ AT AFFINITY'S (JAY-Z & THE BLACK PANTHERS)
6	5	ANOTHER NIGHT (JAY-Z & THE BLACK PANTHERS)	17	25	OCEANIC (JAY-Z & THE BLACK PANTHERS)
7	6	THE EARTH, THE SUN, THE RAIN (JAY-Z & THE BLACK PANTHERS)	18	23	CLOSER TO FREE (JAY-Z & THE BLACK PANTHERS)
8	14	THE WORLD I KNOW (JAY-Z & THE BLACK PANTHERS)	19	26	YOU GOTTA BE (JAY-Z & THE BLACK PANTHERS)
9	13	KISS FROM A ROSE (JAY-Z & THE BLACK PANTHERS)	20	27	HOOK (JAY-Z & THE BLACK PANTHERS)
10	16	SOUL TO ME (JAY-Z & THE BLACK PANTHERS)	21	28	THE WORLD I KNOW (JAY-Z & THE BLACK PANTHERS)
11	18	MY LAY ME DOWN (JAY-Z & THE BLACK PANTHERS)	22	29	FAKES (JAY-Z & THE BLACK PANTHERS)
12	25	CHILDREN (JAY-Z & THE BLACK PANTHERS)	23	30	THE WORLD I KNOW (JAY-Z & THE BLACK PANTHERS)
13	26	PEPPER (JAY-Z & THE BLACK PANTHERS)	24	31	THE WORLD I KNOW (JAY-Z & THE BLACK PANTHERS)

Records are listed with the greatest weekly gains. © 1996 Billboard/PF Communications

HOT 100 A-Z

1	1	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	36	1	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
2	2	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	37	2	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
3	3	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	38	3	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
4	4	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	39	4	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
5	5	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	40	5	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
6	6	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	41	6	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
7	7	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	42	7	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
8	8	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	43	8	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
9	9	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	44	9	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
10	10	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	45	10	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
11	11	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	46	11	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
12	12	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	47	12	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
13	13	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	48	13	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
14	14	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	49	14	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
15	15	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	50	15	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
16	16	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	51	16	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
17	17	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	52	17	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
18	18	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	53	18	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
19	19	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	54	19	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
20	20	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	55	20	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
21	21	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	56	21	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
22	22	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	57	22	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
23	23	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	58	23	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
24	24	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	59	24	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
25	25	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	60	25	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
26	26	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	61	26	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
27	27	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	62	27	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
28	28	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	63	28	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
29	29	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	64	29	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
30	30	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	65	30	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
31	31	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	66	31	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
32	32	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	67	32	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
33	33	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	68	33	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
34	34	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	69	34	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
35	35	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	70	35	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
36	36	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	71	36	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
37	37	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	72	37	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
38	38	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	73	38	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
39	39	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	74	39	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
40	40	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	75	40	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
41	41	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	76	41	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
42	42	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	77	42	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
43	43	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	78	43	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
44	44	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	79	44	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
45	45	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	80	45	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
46	46	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	81	46	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
47	47	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	82	47	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
48	48	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	83	48	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
49	49	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	84	49	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
50	50	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	85	50	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
51	51	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	86	51	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
52	52	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	87	52	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
53	53	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	88	53	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
54	54	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	89	54	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
55	55	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	90	55	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
56	56	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	91	56	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
57	57	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	92	57	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
58	58	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	93	58	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
59	59	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	94	59	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
60	60	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	95	60	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
61	61	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	96	61	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
62	62	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	97	62	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
63	63	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	98	63	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
64	64	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	99	64	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)
65	65	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)	100	65	ALL ABOUT (JAY-Z & THE BLACK PANTHERS)

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Hot 100 Singles Sales

Compiled from a national sample of PCS retail and mail-order sales and each retailer's weekly report sent to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK RANK	LAST WEEK	TITLE (ARTIST LABEL/PROMOTION LABEL)	THIS WEEK RANK	LAST WEEK	TITLE (ARTIST LABEL/PROMOTION LABEL)
1	1	MAGNETIC (JAY-Z & THE BLACK PANTHERS)	35	11	STUPID GIRL (JAY-Z & THE BLACK PANTHERS)
2	2	TWISTED (JAY-Z & THE BLACK PANTHERS)	36	12	MY MAKEUP (JAY-Z & THE BLACK PANTHERS)
3	3	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	37	13	FLYING (JAY-Z & THE BLACK PANTHERS)
4	4	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	38	14	THAT GIRL (JAY-Z & THE BLACK PANTHERS)
5	5	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	39	15	YOU'RE MAKIN' ME SOUL (JAY-Z & THE BLACK PANTHERS)
6	6	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	40	16	STEELO (JAY-Z & THE BLACK PANTHERS)
7	7	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	41	17	TOUCH MYSELF (JAY-Z & THE BLACK PANTHERS)
8	8	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	42	18	BLACK & WHITE (JAY-Z & THE BLACK PANTHERS)
9	9	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	43	19	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
10	10	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	44	20	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
11	11	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	45	21	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
12	12	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	46	22	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
13	13	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	47	23	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
14	14	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	48	24	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
15	15	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	49	25	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
16	16	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	50	26	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
17	17	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	51	27	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
18	18	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	52	28	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
19	19	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	53	29	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
20	20	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	54	30	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
21	21	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	55	31	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
22	22	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	56	32	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
23	23	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	57	33	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
24	24	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	58	34	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
25	25	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	59	35	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
26	26	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	60	36	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
27	27	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	61	37	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
28	28	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	62	38	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
29	29	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	63	39	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
30	30	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	64	40	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
31	31	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	65	41	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
32	32	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	66	42	TELL ME (I'LL BE AROUND) (JAY-Z & THE BLACK PANTHERS)
33	33	IT'S ALL COMING BACK TO ME NOW (JAY-Z & THE BLACK PANTHERS)	67	43	TELL ME (I'LL BE A

HOT 100 SINGLES SPOTLIGHT

by Theda Sandford-Waller

INTRODUCING THE CHALLENGERS: For those of you who are sick of Los Del Rio's "Macarena" (Baystate Bays Mix) (RCA), don't despair. The Hot 100 will crown a new No. 1 in the next few weeks. Sales of the single landed over three weeks ago, and this week, its unit sales are down 9%—although still healthy at 170,000 pieces. Thus, "Macarena" still reigns as the No. 1-selling single and is moving nearly 95,000 more units than "Twisted" by Keith Sweat, the No. 2 title on Hot 100 Singles Sales. A further sales collapse by the novelty hit will open the door for Donna Lewis and Colbie Dillion to open into the top spot. Lewis' single has been breaking weekly Broadcast Data Systems (BDS) records and has done so again, becoming the first song to reach the 100 million audience mark during the BDS era. At retail, "I Love You Always Forever" (Atlantic) has been deleted, so the lack of a growing sales base makes it difficult for Lewis to mount enough points to overtake Los Del Rio. Dion's "It's All Coming Back To Me Now" (550 Music) is a more likely candidate to end "Macarena's" run, because it is still early in that title's life cycle. Dion's single has been on the chart for only nine weeks, compared with Lewis' 17 weeks.

LEAVING LIZARDS: On the Hot 100, Robert Miles' "One And One" (deConstruction/Arista) makes a 22-position leap to No. 68. On the Hot 100 Airplay list, Journey's "When You Love A Woman" (Columbia) moves 19 positions, peaking at No. 12 with 25,700 weekly impressions, a 51% improvement. Also on Hot 100 Airplay, Babyface's "For The Lover In You" (Epic) enjoys a 26-place jump to No. 51 with 15,000 audience impressions, a 67% improvement.

SOMETHING TO CROW ABOUT: Sheri Crow provides evidence that album sales don't always cannibalize single sales—or vice versa for that matter. Her self-titled album debuts at No. 6 on The Billboard 200, but unit sales of "It'll Make You Happy" (A&M) still improve by 67%, which moves the track 37-29 on Hot 100 Singles Sales.

SOUNDTRACK SUPREMACY, PART ONE: Singles from soundtracks account for 13% of the Hot 100. Make that 14% if you include "Let It Flow" by Toni Braxton, which first appeared on Hot 100 Airplay as an album cut from "Waiting To Exhale" and was later released as the B-side to "You're Makin' Me High" (LaFace/Arista). There's also "Set It Off," a Bubbling Under single by Organized Noise, which comes from "Set It Off," the Elektra/REG soundtrack that enters The Billboard 200 at No. 4.

The latest soundtrack single entry is the title track from Tom Hanks' "The Da Vinci Code." The song enters the Hot 100 at No. 92, which is an example of life imitating art. In the movie, the fictitious Wonders debut with "That Thing You Do!" at No. 93 on the Billboard singles chart. The Wonders' track was recorded by studio musicians, including Mike Viola, the vocalist from Blue Thumb/GRP's Candy Butchers. The debuts by the Epic Soundtrack/Epic single and the soundtrack (at No. 18) also make the first chart appearances of the Play-Team, another connection from Hanks' script.

In last year's Oct. 14 issue, there were eight singles from soundtracks on the Hot 100. Three movies, "Dangerous Minds," "Batman Forever," and "The Show" dominated with two singles apiece.

CMAs COULD DELIVER HEALTHY SALES BOUNCE

(Continued from page 13)

ers the week before and two weeks following the show but cautions, "It's a major job to setting an artist up for Christmas sales, but you also have to be a hit on the radio or your CMA pickup will fade quickly."

MCA Nashville VP of sales and marketing Dave Weigand says the label had campaigns in place to take advantage of its nominees.

At Tower Records Nashville, the staff was prepared to scramble to take advantage of the show. GM Jon K-Blowinski says he planned to have a display of CMA winners ready when the doors opened the morning after the show. He had also scheduled a rooftop performance by Clint Black for Saturday (8).

The telecast was a fast-paced all-star affair, beginning with host Gill introducing a gown-and-levitated Jean-Louis Rimes to sing her nominated song "The Rose" and the two-nominated Rimes, the youngest nominee ever, did not win, she charmed the crowd with a yodeling tribute to the late Hall of Fame inductee Pat Martino.

Gill drew an ovation when he was overcome by emotion in accepting his award for song of the year for "Go Rest High On That Mountain." He now has the highest number of total CMA Awards ever, 17, after getting two this year.

Backstage, Strait was he surprised by his three awards. "It's been a while, I walked up those steps," he said. [His last award came in 1990, for entertainer of the year.] I almost cried a while ago, and I never do that." Strait has now won eight CMA Awards. Parson said she was equally surprised to get her eighth CMA Award: "This [song 'I'll Always Love You'] just grew, and neither does Vince Gill."

Parson was presented by 26-year awards-show veteran Walter Miller, who squeaked in a maximum of music, especially by using such artists as Brown and the Dixie Addicks to sing out to commercial breaks.

The music represented the wide spectrum in today's country music, from Parson resurrecting the chest-

nute "Behind Closed Doors" and "Mats The Next Teardrop Falls," to Wynonna featuring up with Michael Bolton, to Martina McBride accompanied by acoustic from Corrie Saba, to K.T. Oslin performing a "country rumble" by Irving Berlin, to a rousing tribute to the late Bill Monroe by Gill and Alison Krauss.

Mark O'Connor won his sixth consecutive musician of the year award and noted that his new album ("Appalachian Waltz," with Yo-Yo Ma and Edgar Meyer) debuted at No. 1 on the Top Classical Albums chart last week.

Ray Price, Buck Owens, and Montana were inducted into the Country Music Hall of Fame. Kris Kristofferson introduced Price as the living link between Hank Williams and today's

music. "Price said he wished that country music could now be called 'American music,' because that's what he feels it's become. He added, 'It's about time.' I was brought in to feel the Susan Lane [the off-nomineed, never-crowned soap opera actress]."

Dwight Yoakam introduced Owens and dwelt with him on "Act Naturally." Owens, who has long considered himself a Nashville outsider and said that he was gratified to be inducted into the Hall of Fame while still alive, noted, "I never thought the CMA would take me, because I've been critical over the years. I apologize." He also announced that Price had stolen his Lucie line.

Assistance in preparing this story was provided by Deborah Evans Price.

ATLANTIC GROUP TO STREAMLINE STRUCTURE

(Continued from page 12)

to assume a huge debt when it completes its planned merger with Turner Broadcasting Inc. (Gibson, Sept. 9, 1995). However, other sources say the planned moves at Atlantic were internally motivated by Atlantic Group co-chairman/co-CEO (U.S.) David A. Permut, who was promoted to the position in January after serving as president of Atlantic Records for 14 months. He shares the helm of the Atlantic Group with the label's founder, Ahmet Ertegun.

Although he declined to be interviewed for this story, Azoff said in an exclusive statement to Billboard, "becoming co-chairman of Atlantic at the beginning of this year, I have given a lot of thought to the kind of label we need to be to remain at the forefront of our industry. We were fortunate to be the No. 1 label in the business in both 1994 and 1995, and I am happy to say that we have continued to enjoy unprecedented success—reflected by the fact that we have been the No. 1 label in current market share for six out of the past seven weeks."

Azoff added, "The changes that we are undergoing have only one goal: to create a consolidated, streamlined, exceptional team that will reflect the state of our industry today and lead us into the future. Considering what is going on in the retail marketplace and what is involved in developing artists today, I feel it is imperative that we focus all our energies on the core strength of Atlantic Records."

Citing the Atlantic Group's success with Jewel, Everything But The Girl, Seven Mary Three, and Poe, Azoff said in the statement that Atlantic is "committed to artist development." He added, "Breaking an artist today can be a one- to two-year process. It is that sort of long-term career build-

ing that we intend to concentrate our efforts on in the months and years ahead."

An industry source says, "When RCA was taken over, when Capitol was taken over, when Mercury was taken over, a new regime came in, and this time it was differently. In effect, the same thing happened at Atlantic, except it was all inherited—and inherited prematurely and without planning."

Other industry observers attribute Atlantic's woes to the sluggishness of the retail base, which has adversely affected the entire industry.

"The music business is going through a very difficult time," says a label executive. "A significant time" of the retail base has declared bankruptcy or Chapter 11. Records are not selling anywhere close to what we're used to them selling, at the chart positions that they're at. Everyone is learning that in most cases, it's taking one or three times as long to break an act than it ever has before, and therefore is much more costly to do so."

A report in The Wall Street Journal Sept. 27 attributed Atlantic's troubles partially to disappointing sales of Hootie & the Blowfish's "Fairweather Johnson," which has not performed anywhere near the level of its predecessor. However, a Warner Music Group source says that Atlantic would be cutting back even if "Fairweather Johnson" had sold 10 million units. Another source says "It's ridiculous to put the blame on sales of Hootie & the Blowfish. Val is a very well aware of the marketplace. It's flatter than flat. Val is also putting the company in the shape he wants. He is saying, in effect, 'It's my company, and when I do to make it go forward and equal the success of the past?'"

BUBBLING UNDER... HOT 100 SINGLES

THE WEEK LASTED ON CHART	WEEKS ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	5	1. I LOVE U BABY BRANDY (A&M)
2	4	2. MY HEART (THE COMING OF AGE) SOUTHERN BOYS (A&M/ARISTA)
3	6	3. I DON'T NEED YOUR LOVE JAY-Z (RCA)
4	1	4. ORDINARY GUY TINA TURNER (A&M)
5	3	5. LOVER'S GROOVE MELANIE MAGUIRE (A&M)
6	19	6. LIKE A DREAM TINA TURNER (A&M)
7	10	7. I AM A MAN (BRASS BRASS) TINA TURNER (A&M)
8	11	8. JUST THE WAY (PLAYS) PLAY ALFONZO HARTER (DUB SOUL)
9	5	9. SET IT OFF ORGANIZED NOISE (EASTWEST)
10	3	10. GOOD LOVE MELANIE MAGUIRE (A&M)
11	1	11. NEW BEGINNING TRACY CHAPMAN (EASTWEST)
12	5	12. GIVE ME A LITTLE MORE TIME TRACY CHAPMAN (EASTWEST)
13	2	13. THE FUNK PHENOMENA THE FUNK PHENOMENA (EASTWEST)

Building Under list: the top 25 singles under No. 100 which have not yet peaked.

ROYALTY CASE

(Continued from page 106)

Copyright Office. The CRT was dissolved after criticism that the full-time group did not have a full-time workload. The parties themselves may be able to pay expenses involved in CARF proceedings.

The reasoning behind the giant bite for which the trade group is asking, according to the RIAA, is based on the argument that "the RIAA is a finished sound recording by a subscription service of this type is no different than the transmission of a motion picture or television program by comparable television or DIS (direct-broadcast satellite) networks."

The RIAA maintains that record companies "should be compensated at a rate comparable to the rates paid by the television and motion picture industries for the use of their finished product."

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46	43	39	31	IRONIC ♦ G. BALSARDI • J. MORRETTI • G. SALLARDI	(R) (B) (V) (A) NAWKICK • J. MORRETTI (R) (B) (V) (A) NAWKICK • J. MORRETTI	4	100	83	54	3	SO MANY WAYS FROM "HIGH SCHOOL NIGHT" ♦ J. MORRETTI • J. MORRETTI • G. SALLARDI • J. MORRETTI	♦ THE BRAXTONS (R) (B) (V) (A) NAWKICK • J. MORRETTI	83
----	----	----	----	--	--	---	-----	----	----	---	---	---	----

♦ Records with the greatest sales and gains since their week. Greatest **Chartweeks** and Greatest **Chartmultipliers** are awarded, respectively, for the largest sales and **yearly** increases among singles between the top 20. * **Widespread availability**. ♦ **Recurring Industry Act**. On America (IRMA) certification for sales of 500,000 units. ♦ **ARIA certification** for sales of 1 million units, with additional million indicated by a numeral following the rating. Catalog number is for cassette single. * **Album** indicates catalog number for a cassette, multi-track, regular cassette single, super cassette single, or CD single. ♦ **Concert** single certification. ♦ **CD single** certification. (M) **Massive sales**.

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IN STORES OCTOBER 22

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So What Arts Limited in association with Lisa Barbara for So What Media and Management Wyclef Jean, Pras Michel and Lauryn Hill appear courtesy of Ruffhouse/Columbia Records
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THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY



OCTOBER 12, 1996

WEEK LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	1	29	***No. 1*** CELINE DION • "LOVE AMORE" (10/10/96) 1	1
2	1	3	NEW EDITION • "HOME AGAIN" (10/10/96) 1	1
3	1	64	ALANIS MORISSETTE • "JAGGED LITTLE PILL" (10/10/96) 1	1
4	NEW	1	***HOT SHOT BUD*** BLACKBERRY • "SET IT OFF" (10/10/96) 1	1
5	5	3	BLANKET STREET • "ANOTHER LEVEL" (10/10/96) 1	1
6	NEW	1	SHERYL CROW • "SHERYL CROW" (10/10/96) 1	1
3	3	1	R.E.M. • "NEW ADVENTURES IN HI-FI" (10/10/96) 1	1
3	2	17	KEITH SWEAT • "KEITH SWEAT" (10/10/96) 1	1
2	2	13	2PAC • "ALL EYEZ ON ME" (10/10/96) 1	1
18	7	5	PEARL JAM • "NO CODE" (10/10/96) 1	1
11	15	12	LEANN RIMES • "BLUE" (10/10/96) 1	1
12	17	18	TONI BRAXTON • "SECRETS" (10/10/96) 1	1
13	NEW	1	CLINT BLACK • "THE GREATEST HITS" (10/10/96) 1	1
14	11	19	NO DOUBT • "TRAGIC KINGDOM" (10/10/96) 1	1
18	18	15	VARIOUS ARTISTS • "JACK JAMS VOL. 2" (10/10/96) 1	1
16	8	5	OUTKAST • "ATLIENTS" (10/10/96) 1	1
17	13	16	311 • "311" (10/10/96) 1	1
18	14	13	BONE THUMB • "E 1999 ETERNAL" (10/10/96) 1	1
19	NEW	1	WEEZER • "PINKERTON" (10/10/96) 1	1
20	NEW	1	NATALIE COLE • "STARDUST" (10/10/96) 1	1
21	NEW	1	THE ROOTS • "ILLADOLPH" (10/10/96) 1	1
22	18	19	METALLICA • "LOAD" (10/10/96) 1	1
23	17	13	FUGEAS • "THE SCORE" (10/10/96) 1	1
24	NEW	1	ELTON JOHN • "LOVE SONGS" (10/10/96) 1	1
25	16	9	JOHN MELLENCAMP • "MR. HAPPY GO LUCKY" (10/10/96) 1	1
26	21	13	NAS • "IT WAS WRITTEN" (10/10/96) 1	1
27	22	46	TRACY CHAPMAN • "NEW BEGINNING" (10/10/96) 1	1
28	28	4	DO OR DIE • "PICTURE THIS" (10/10/96) 1	1
29	21	20	SONDRACK • "HIGH SCHOOL HIGH" (10/10/96) 1	1
30	15	5	RUSH • "TEST FOR ECHO" (10/10/96) 1	1
31	26	25	SHANNA TWAIN • "THE WOMAN IN ME" (10/10/96) 1	1
32	23	9	SONDRACK • "THE CROW, CITY OF ANGELS" (10/10/96) 1	1
33	32	36	GREGG STRAIT • "BLUE CLEAR SKY" (10/10/96) 1	1
34	31	32	DONNA LEWIS • "NOW IN A MINUTE" (10/10/96) 1	1
35	24	25	ALICE IN CHAINS • "UNPLUGGED" (10/10/96) 1	1
36	34	38	VARIOUS ARTISTS • "SO SO DEF BASS ALL STARS" (10/10/96) 1	1
37	35	24	DAVE MATTHEWS BAND • "CRASH" (10/10/96) 1	1
38	35	34	QUAD CITY DJ'S • "GET ON UP AND DANCE" (10/10/96) 1	1
39	NEW	1	JOHN MONTGOMERY • "WHAT I DO BEST" (10/10/96) 1	1
40	33	37	RAGE AGAINST THE MACHINE • "EVIL EMPIRE" (10/10/96) 1	1
41	39	50	SUBLINE • "SUBLINE" (10/10/96) 1	1
42	28	29	JEFF FOXWORTHY • "CRANK IT UP — THE MUSIC ALBUM" (10/10/96) 1	1
43	41	41	JEWEL • "PIECES OF YOU" (10/10/96) 1	1
44	36	27	THE SMASHING PUMPKINS • "MELLON COLIE AND THE INFINITE SADNESS" (10/10/96) 1	1
45	54	21	MAXWELL • "MAXWELL'S URBAN HANG SUITE" (10/10/96) 1	1
46	42	35	ALYAH • "ONE HANG SUITE" (10/10/96) 1	1
47	31	52	OSIRIS • "WHAT'S THE STORY MORNING GLORY?" (10/10/96) 1	1
48	38	50	GARBAGE • "GARBAGE" (10/10/96) 1	1
49	29	2	ZZ TOP • "RHYTHM" (10/10/96) 1	1
50	45	44	THE GRANBERRIES • "TO THE FAITHFUL DEPARTED" (10/10/96) 1	1
51	41	49	LOS DEL RIO • "MAC-RENA NON STOP" (10/10/96) 1	1
52	50	51	MINDY MCCREARY • "THE THOUSAND ANGELS" (10/10/96) 1	1
53	51	56	112 • "112" (10/10/96) 1	1
54	49	47	MARIAH CAREY • "DAYDREAM" (10/10/96) 1	1

WEEK LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
55	55	2	GEOFFREY WINSTON • "LUNUS & LUCY: THE MUSIC OF VINCE GUARALDI" (10/10/96) 1	1
56	18	18	BECK • "COLEMAN" (10/10/96) 1	1
57	51	17	GLORIA • "DESTINY" (10/10/96) 1	1
58	51	1	THE JERKY BOYS • "THE JERKY BOYS 3" (10/10/96) 1	1
59	58	51	SOUNDGARDEN • "DOWN ON THE UPSIDE" (10/10/96) 1	1
60	63	50	NATALIE MERCHANT • "TIGERLILY" (10/10/96) 1	1
61	51	1	WHITE ZOMBIE • "SUPERSEXY SWINGIN' SOUNES" (10/10/96) 1	1
62	51	54	BROOKS & DUNN • "BORDERLINE" (10/10/96) 1	1
63	47	56	LL COOL J • "MR. SMITH" (10/10/96) 1	1
64	62	60	VARIOUS ARTISTS • "SUGAR DANCE HITS — VOL. 1" (10/10/96) 1	1
65	51	51	SOUNDTRACK • "PHENOMENON" (10/10/96) 1	1
66	56	63	THE WALLFLOWERS • "BRINGING DOWN THE HORSE" (10/10/96) 1	1
67	52	46	STEVEN CRUTH CHAPMAN • "SIGNS OF LIFE" (10/10/96) 1	1
68	64	99	2PAC • "ME AGAINST THE WORLD" (10/10/96) 1	1
69	27	2	SOCIAL DISTORTION • "WHITE LIGHT WHITE HEAT WHITE TRASH" (10/10/96) 1	1
70	47	40	TOM PETTY AND THE HEARTBREAKERS • "SONGS AND MUSIC FROM SHE'S ONE" (10/10/96) 1	1
71	55	46	POINT OF GRACE • "LIFE, LOVE & OTHER MYSTERIES" (10/10/96) 1	1
72	60	53	BUSH • "SIXTEEN STONE" (10/10/96) 1	1
73	53	42	A TRIBE CALLED QUEST • "SHAVE MY LEGS AND LIFE" (10/10/96) 1	1
74	88	117	DEANA CARTER • "DID I SHAKE MY RHYME FOR THIS?" (10/10/96) 1	1
75	57	56	HOTIE & THE BLDWISH • "FAIRWEATHER JOHNSON" (10/10/96) 1	1
76	NEW	1	MINT CONDITION • "DEFINITION OF A BANO" (10/10/96) 1	1
77	77	5	TRISHA YEAHWOOD • "EVERYBODY KNOWS" (10/10/96) 1	1
78	66	64	TINA TURNER • "WILDEST DREAMS" (10/10/96) 1	1
79	67	62	THE ISLEY BROTHERS • "MISS TO PLEASE" (10/10/96) 1	1
80	71	67	VARIOUS ARTISTS • "CREAMLAND" (10/10/96) 1	1
81	64	62	VARIOUS ARTISTS • "JOCK JAMS VOL. 3" (10/10/96) 1	1
82	76	77	POE • "HELLO" (10/10/96) 1	1
83	86	2	JOHN BERRY CAPTAIN • "FACES" (10/10/96) 1	1
84	69	61	SONDRACK • "TRAINSPOTTING" (10/10/96) 1	1
85	81	83	BRYAN ADAMS • "18 TIL I DIE" (10/10/96) 1	1
86	72	70	KIRK FRANKLIN AND THE FAMILY • "WHATCHA LOOKIN' 4" (10/10/96) 1	1
87	80	78	STABBING WESTWARD • "WITHER BURST BURN + PEEL" (10/10/96) 1	1
88	79	65	VARIOUS ARTISTS • "MACARENA CANTO CUITZ" (10/10/96) 1	1
89	74	68	CYPRESS HILL • "UNRELEADED & REVAMPED (EP)" (10/10/96) 1	1
90	156	2	***GREATEST GAINER*** THE FIRST WIVES CLUB • "THE FIRST WIVES CLUB" (10/10/96) 1	1
91	70	39	PET SHOP BOYS • "BILMUNGAL" (10/10/96) 1	1
92	80	49	ALAN JACKSON • "THE GREATEST HITS COLLECTION" (10/10/96) 1	1
93	78	75	TRAVIS TRITT • "THE RESTLESS KING" (10/10/96) 1	1
94	75	69	SONDRACK • "THE NUTTY PROFESSOR" (10/10/96) 1	1
95	82	74	R. KELLY • "R. KELLY" (10/10/96) 1	1
96	82	78	CRUCIAL CONFlict • "THE FINAL CUT" (10/10/96) 1	1
97	89	85	SONDRACK • "ELECTRICALLY RAMPANT" (10/10/96) 1	1
98	74	76	BUTTHOLE SURFERS • "ELECTRICALLY RAMPANT" (10/10/96) 1	1
99	99	37	LA BOUCHE • "SWEET DREAMS" (10/10/96) 1	1
100	111	116	COUNTDOWN GAZE MASTERS • "MACARENA TROPICAL DISCO" (10/10/96) 1	1
101	93	101	JARS OF CLAY • "JARS OF CLAY" (10/10/96) 1	1
102	95	91	WEIRD AL YANKOVIC • "BAD HART DAY" (10/10/96) 1	1
103	92	72	MONTY JAMES • "MORE..." (10/10/96) 1	1
104	94	268	METALLICA • "METALLICA" (10/10/96) 1	1
105	83	71	ROD DOWNE • "CAN YOU FEEL ME" (10/10/96) 1	1
106	96	93	TOO SHORT • "GETTIN' IT (ALBUM NUMBER TEN)" (10/10/96) 1	1
107	105	106	TRACY LAWRENCE • "TIME MARCHES ON" (10/10/96) 1	1
108	96	47	COOLIO • "GUNGSTAS' PARADISE" (10/10/96) 1	1

Albums with the greatest sales gains this week. *Recording Industry Association of America (RIAA) certification for shipment of sales of 500,000 copies (500,000 for EPs). **RIAA certification for shipment of 1 million copies (1,000,000 for EPs), with platinum (1,000,000 for EPs) and gold (500,000 for EPs) certifications. *Albums with the greatest sales gains this week. *Recording Industry Association of America (RIAA) certification for shipment of sales of 500,000 copies (500,000 for EPs). **RIAA certification for shipment of 1 million copies (1,000,000 for EPs), with platinum (1,000,000 for EPs) and gold (500,000 for EPs) certifications. *Albums with the greatest sales gains this week. *Recording Industry Association of America (RIAA) certification for shipment of sales of 500,000 copies (500,000 for EPs). **RIAA certification for shipment of 1 million copies (1,000,000 for EPs), with platinum (1,000,000 for EPs) and gold (500,000 for EPs) certifications.

ARIA AWARDS

(Continued from page 13)

artist and indigenous release. And, in what was widely seen as the most unexpected victory of the night, Id/Mercury's Dave Graney ended Diesel's three-year run as best male artist.

Even the best-country-release category was touched by the definite swing to the left, with established gold-status heroes Lee Kernaghan and Graeme Connors trounced by the hot new Dead Ringer Band (Massive), the focus of considerable American interest of late.

The debut categories acknowledged the rise of Sony's Monique Brumby, Mushroom's Dent Hines (who had just moved 300,000 albums in Japan), and EastWest's hard-edged Regurgitator, which were awarded, respectively, best new talent, best debut single and best debut album, and best alternative release.

The tenth ARIA Awards show, staged at the Sydney Convention & Exhibition Centre Sept. 30 before a record audience of 2,500, was the fifth to be telecast, going out live on Network Ten (as well as the Austereo FM radio network) and two days later on the Red pay-TV channel. Incorporating appearances and performances by current and legendary rock performers, screen stars, and Olympic medal winners, it was the most ambitious and accomplished Australian music awards ceremony to date.

Hosted by Harry Connick Jr. with assistance from Chris Isaak, the telecast was opened by classical pianist David Helfgott (BMG), subject of Australia's current international film sensation "Shine" and currently on the charts with an album of Rachmaninov pieces. Performers included CDB with Kulcha (winning the award winner for the best-selling single, "Let's Groove"), Powderfinger, Connick, Hines with a massive choir, INXS (pre-viewing a forthcoming single, the bluesy and hypnotic "Searching"), You Am I (which closed the show with a rave-up on the Easybeats' 1966 classic "I'll Make You Happy"), and a stellar country cast of Keith Urban, Kernaghan, Gina Jeffereys, and Troy Caesar Daley, who paid tribute to special-achievement award winner Slim Dusty (91 EMI albums in 50 years).

National Triple J radio personalities Razor and Robbins announced an outstanding-achievement award to Sony's Silverchair (who accepted via video), acknowledging 3 million global sales over the last year of its debut album, "Frogstomp."

Pioneering jazz musician/bandleader Horrie Darpe and '80s rock outfit Australian Crawl were inducted into the ARIA Hall of Fame, while Arena accepted yet another award for "Don't Ask"—for best-selling album.

Following are other awards: best children's release, "Wake Up Jeff" by the Wiggles (ABC/EMI); best classical release, "Music For Strings" by Peter Sculthorpe & Australian Chamber Orchestra (ABC/PolyGram); best jazz release, "When Worlds Fall" by Paul Grabowski Trio (Origin); best soundtrack/cast/show release, "Beauty & The Beast," Australian cast recording (Disney/BMG); best comedy release, "The Brown Album" by Martin & Molly (Mushroom).

Also, best adult contemporary release, "Romeo's Heart" by John Farnham (Gotham/BMG); best dance release, "Chapter One" by FSOM (Volition); best world/folk/traditional release, "Ruino Vino" by Mara! (PolyGram); and best cover artwork, Reg Mombassa for Mental As Anything's "Liar Liar Pants On Fire" (BMG).

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- John Jennings

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- Michael Beinhorn

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- Don Smith

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- Skip Saylor

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TCI FORMS MUSIC SUBSIDIARY: VIDEO CHANNELS POSSIBLE

(Continued from page 12)

According to a prepared statement from TCI Communications president/CEO Brendan Clouston, "Creating a company to manage the distribution of music to our customers is the logical next step after our proposal to the FCC to acquire the digital distribution technology emerges, we have the opportunity to help companies in the music business to expose their products as never before."

The new channels may be combined with DMX's existing digital audio and could be offered to subscribers as a premium-pay-per-view service.

Another digital audio service, General Instrument Corp.'s Music Choice, has been approached by TCI for a possible merger into DMX, according to a source. Equity in Music Choice is owned by three companies that have music labels—Sony Music, Thorn EMI, and Time Warner Inc.—as well as cable operators Cox Communications and Comcast Corp.

The new multiplex of digital channels will compete with all existing music video programmers, including MTV, VH1, CMT, BET, the Box, and TNN. However, a more immediate threat will

be posed to less-established programmers, such as MTV's recent spinoff M2 and MuchMusic USA, which are still struggling for significant U.S. distribution.

M2, which launched Aug. 1 to about 2 million C-band (large dish) satellite-equipped homes, has yet to begin its aggressive distribution campaign, while MuchMusic USA has been making slow but steady progress in its rollout to expand. MuchMusic USA reaches about 6 million U.S. homes, including the recent addition of 1 million through a deal with Superstar Satellite.

TCI owns and operates more than 12 million systems with 12 U.S. households and could potentially provide instant distribution for any music video services the company might launch.

Like many cable operators, TCI is rolling out digital upgrades of its service in many markets to expand channel capacity. However, it will be a few years before most of those expansions are completed.

"Digital TV gives us unprecedented opportunities to deliver music, whether through subscription or pay-per-view audio, targeted genres of digital music video, or instantaneous access to

merchandise sales over the Internet," said Reardon in a statement about the new TCI division.

To achieve its goals, TCI may be looking at a strategic partnership with Nashville-based Speer Communications, according to two well-placed sources. A spokeswoman for Speer would not confirm the possibility of the two companies teaming for TCI's new ventures.

Speer, which owns and operates the music home shopping channel MOR-Music and Warner Bros. Nashville affiliate WNAW-TV, recently opened a \$100 million production facility that is capable of broadcasting multiple television channels (Billboard, Feb. 3). The building's expansive satellite uplink and television production facilities could serve as a complement to TCI's multimillion-dollar production complex in Denver. In addition, TCI might be able to tap into the resources of MOR-Music, also known as the Music Shopping Network, to solicit music product over the television.

In 1993, TCI announced its intentions to establish a music retail television channel with partner BMG Video, but that plan was abandoned by mid-1994, (Billboard, Sept. 3, 1994). It

is unknown whether TCI plans to sell music through the new digital channels.

TCI has not been a stranger to the music video programming business. The company's Liberty Media Corp. owns stakes in several programmers, including Video Jukebox Network, which is the operator of the Box, and Black Entertainment Television.

In May, Liberty announced its intent to purchase a controlling interest in Video Jukebox Network, but that deal collapsed (Billboard, June 1). Liberty has also negotiated with Florida-based programmer the Music Zone to team for a double channel music service.

In addition, TCI was the only non-music-industry partner in a recent failed attempt by five of the six major music corporations to establish a channel to rival MTV.

Though TCI has made moves to enter the music-video programming industry, many music-video executives say that they may yet to be contacted by TCI about providing clips for the new venture.

In addition to cable distribution, it is expected that TCI will pursue direct broadcast satellite services to carry its new multiplex channels. One likely home for the new channels is the DBS service PrimeStar, which is co-owned by TCI and other cable companies.

Landing a slot on one of the national DBS services is a crucial avenue of exposure for developing programmers, which face a lofty distribution challenge in the marketplace where cable capacity is clogged.

For example, MuchMusic USA has emerged as a surprisingly strong player in the U.S. music-video industry. It makes slow but steady progress in its distribution. Much of its distribution momentum can be credited to the national exposure the channel has gained as part of the programming lineup for DBS service DirecTV, which reaches almost 2 million homes. Some television-industry analysts say that DirecTV's reach could double or even triple in the coming year, as DBS equipment prices plummet to less than \$200.



by Geoff Mayfield

HER WINDOW: Last week, when Celine Dion's "Falling Into You" rose to the top of The Billboard 200 in its 28th week on the chart, it appeared that the big-voiced Canadian had grabbed a singular wriford of opportunity to reach the summits and this season's heavy traffic of high-profile releases. Turns out that window was wider than anticipated, as the album graced a second-week No. 1, despite a 1% decline from prior-week sales (130,000 units).

Considering that all but one of the titles in last week's top 20 show sales that Dion actually trails She is the only artist on the chart who exceeds 100,000 units, and she widens her lead over New Edition (53,000 units) from 10% on the previous chart to 40% on the current one. With a 10% gain to No. 11, country phenom LeAnn Rimes is the only act in the top 20 to post an increase over prior-week sales. Aside from Rimes and Dion, Keith Sweat, No. 8, is the only top 20 artist to see a decline of less than 2%.

The competition will heat up on next week's chart, when new albums from Nirvana, Tool (which will surprise some folks), and Kenny G are added to the mix.

COMING ATTRACTIONS: The Oct. 1 slate that included the aforementioned Nirvana, Tool, and Kenny G sets featured several other name artists: Luther Vandross, Crash Test Dummies, the Lemonheads, the Chieftains, Shawn Colvin, and comebacks by Curtis Mayfield and K.T. Oslin. That batch also delivered a Christmas album by Michael Bolton, a best-of collection from MC Hammer, and the album debut of rock & roll Kiki Grewine.

The Tuesday (8) schedule brings the limited vinyl version of the new Counting Crows tape, with CDs and cassettes to come Oct. 15. Tuesday (8) also kicks off Christmas packages from Jimmy Buffet and Pat LaBelle, new albums by Marilyn Manson (which I plan to get for my mother's Christmas gift) and They Might Be Giants, two Joni Mitchell retrospectives, and new ones by country acts Emmylou Harris, Daryle Singletary, and McBride & the Ride.

IN THE MEANTIME, The Billboard 200 boasts eight debuts in the top 50, with five landing in the top 20. At the head of the class is the multi-artist soundtrack from "Set It Off," which features new singles by Bone Thugs-n-Harmony and Ice Cube, plus star summits "Missing You" by Brandy, Tamia, Gladys Knight, and Chaka Khan (No. 15 on Hot R&B Singles, 25 on Hot 100 Singles). Music retailers have been rubbing their hands in anticipation of this album, and it meets expectations by grabbing the Hot Shot Debut at No. 4, with first-week sales in excess of 54,000 units. The movie does not premiere until Nov. 4, but make the soundtrack's splash all the more impressive. It was the top seller for the Blockbuster Music, Camelot Music, Warehouse Entertainment, and National Record Mart chains and ran a close second, behind Dion, at Musicland.

Only one other soundtrack, the one from "Sunset Park," has debuted as high as No. 4. In fact, "Set It Off" and "Sunset Park" are the only ones to debut in the top 10 this year. Last year, "Friday" opened at No. 2, "Waiting To Exhale" entered at No. 3, and "Poecahontas" and "The Show" debuted at No. 4.

Only one opening in this week's top 10 to surpass 100,000 copies (No. 6), who rings close to 80,000 units without a single sale at a Wal-Mart store. Her first A&M album spent 100 weeks on The Billboard 200, including 11 weeks in the top 10, but there were only two weeks during which it sat ranked higher than the new album's debut position.

NOTABLE: Thanks to Garth Brooks, we're used to seeing Capitol Nashville—or its erstwhile Liberty logo—occupy spaces in the top 10 on Top Country Albums. (In some weeks, he has occupied as many as four of those spaces.) But last week, when Barry copped the Hot Shot Debut at No. 3 and Deana Carter jumped 20-10 in a single bound, they became the first Capitol Nashville artists other than Brooks to reach that chart's top 10 in the SoundScan era. The growth of newcomer Carter, who had a 47.6% sales boost last week and a 28% jump this week, has been particularly stunning as it comes solely from radio and Country Music Television (see story, page 5).

BMG TO DISTRIBUTE MERIDIAN VIDS

(Continued from page 12)

Shults responds that BMG wanted to be "very prudent" before attempting to do business with a company that had no track record in the music video industry. He expects to bring out the new titles, emphasizing the connection with the Firm, next year. "We're going to come up with something under [that] banner," he says.

PolyGram introduced Bodylax under its banner at the Video Software Dealers Assn. (VSDA) convention in Los Angeles last week. The deal with BMG learned from retailers the impact of the Firm during the convention.

BMG executives contacted PolyGram at the show to complain that Bodylax infringed on BMG's prior agreement, according to Tahir, president of Calvo-odd-Tahir Associates in New York. He had brought Meridian to both companies and represents the producer in separate trademark negotiations for other Firm products.

PolyGram, Meridian, and Meridian's counsel said that the Bodylax agreement was in no way controversial. "Brenda's deal, Tahir confirms. However, BMG did not see it that way. It immediately approached PolyGram through counsel and said it would take legal action." Meridian claims that the Bodylax deal was a bluff and that a legal problem would have arisen only if Bodylax cassettes were packaged to look like the Firm releases. Since PolyGram lacked a finished product, the Meridian camp argues that BMG didn't have a case.

A BMG source disagrees: "PolyGram got away with it. They had to go away, or we would have sued." Another observer, close to the project, suggests that Meridian observed the spirit, but not the letter, of the contract.

Tahir spent the weeks after VSDA trying to work out a compromise settlement, worried that although BMG and PolyGram could easily absorb legal fees, Meridian's reputation as a losing litigator was at stake. He said Meridian to consider ways to salvage ties with both companies, even though Benson "very much wanted" to stick with PolyGram. At the time, that the agreement he negotiated was ironclad, Tahir says, "If BMG knows differently, it should dis-

close the records. To the best of my knowledge, it never has."

Nevertheless, by late summer, PolyGram was reconciled to losing Bodylax. "In the final analysis, PolyGram has decided not to pursue the fitness deal with Meridian," says PolyGram Video president Bill Sandheim. "We respect the work and professionalism [Meridian] has shown and wish them the best of luck with their BMG partner."

Nevertheless, the deal with Bodylax advance back Meridian and reportedly a check from BMG to cover development expenses. Meridian, meanwhile, may contact Sandheim about a children's series it's considering. "PolyGram left the door open to us," Henriksen says.

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BILBOARD METRO

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Barenaked Ladies To Dress Up Billboard Music Video Awards

Barenaked Ladies, one of the most popular groups ever to emerge from Canada, have been chosen to host the 18th annual Billboard Music Video Awards Nov. 9 at Crowne Plaza's Park Fifty Five Hotel in San Francisco.

The awards show is the closing event at the Billboard Music Video Conference, which commences Nov. 7 with an opening-night party hosted by California Music Channel. Other conference highlights include a keynote address by MTV and M2 president Judy McGrath and a full slate of panels geared to the needs of music video programmers and producers as well as music promoters and marketers.

This year's conference schedule also has several sessions focusing on new-media opportunities for the music video community, including Billboard's first "Cyberlunch," hosted by Intel Corp. In addition, the conference will host MultiMedia III, an expo of the latest developments in audio and video technology.

It all culminates in the Music Video Awards ceremony, where the year's top achievements will be honored by professionals in the music and video trades. Nominees for the awards in nine music genres will be chosen by blue-ribbon panels of paid-conference attendees and other media professionals. Nominees will be announced in Billboard prior to the conference, and voting for the winners will take place at the conference itself.

Barenaked Ladies' appearance at the awards ceremony will precede the Nov. 19 release of "Rock Spectacle," the feisty quintet's new live album from Reprise. As with the group's earlier "Shoe Box" EP, the new album will be available as an enhanced CD, with video footage to accompany the audio tracks.

Watch this space for updates on awards show presenters and performers. For booking and sponsorship information and all other conference inquiries, contact Maureen Ryan at 212-536-5002.



BARENAKED LADIES

A Fictional Group Does Its 'Thing'

THERE'S A LITTLE SLICE of 1944 on the Hot 100, as once again life imitates art. Based on airplay and sales that kicked in even before the opening of the movie "That Thing You Do!," the title song by the Wonders entered the chart at No. 92.

If you've already seen the film, written and directed by Tom Hanks, you know that "That Thing You Do!" was a top 10 hit back in '64 for the quartet that started out as the Oneders but was quickly renamed by their manager A.M. White as the Wonders. If you haven't seen the film, just go with this: (And why haven't you seen it? It's terrific.)

While "That Thing You Do!" is credited to the Wonders, the real vocalist on the Play-Tone/Epic Soundtrax single is Mike Viola, whose duo Candy Butchers are signed to Blue Thumb Records. The song was written by Adam Schlesinger, from the band



by Fred Bronson

Dusty Springfield/Dionne Warwick/Jackie DeShannon hybrid by "Diane Dane," who in real life is Los Angeles-based vocalist Chaille Perceval.

AND CALLED IT 'MACARENA': The duo from Spain known as Los Del Rio hasn't had its last dance yet. In its 11th week at No. 1 on the Hot 100, "Macarena" (Hay-side Boys Mix) ties Elvis Presley's 1956 hit "Don't Be Cruel"/"Hound Dog" as the longest running chart-topper in the history of RCA Records. And just when you thought there wasn't anything more to say about "Macarena," Miguel Cuatrecasas of the Dominican Republic E-mailed the observation that the single is the most successful foreign hit of the rock era. He points out that all of the other artists who have been No. 1 for 11 weeks or more have been American.

TELL LAURA I LOVE HER: Italian vocalist Laura Pausini has a new album released on WEA Latina, "Le Cose Che Vole." That's the Italian edition. Pausini also recorded the same disc in Spanish, and that version enters The Billboard Latin 50 at No. 29 (see story, page 1).

THE NEXT GENERATIONS: The charting of Hank Williams Sr., Jr., and III on The Billboard 200 with the Carib album "Three Hanks" may be the first instance of three generations charting with one title, but it's not the first instance of grandparents, parents, and offspring all having chart success. The Carter Family brought Maybelle Addington and her daughter June to the country chart years before June's daughter Carlene Carter had her first hit. In the '30s and '40s, Ozzie Nelson had an active recording career, sometimes joining by his wife, Harriet Hilliard. Their son Ricky Nelson was a major star in the '50s, and his twin sons had a No. 1 hit as Nelson in 1990.

Advertising Opportunity: Billboard's 1997 International Buyers Guide

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	473,472,000	499,349,000 (UP 5.5%)	CD	259,850,000 294,525,000 (UP 13.3%)
ALBUMS	403,102,000	411,619,000 (UP 2.1%)	CASSETTE	142,660,000 116,052,000 (DN 18.7%)
SINGLES	70,370,000	87,730,000 (UP 24.6%)	OTHER	592,000 1,042,000 (UP 76%)

OVERALL UNIT SALES THIS WEEK	ALBUM UNIT SALES THIS WEEK	SINGLES UNIT SALES THIS WEEK
12,217,000	9,977,000	2,240,000
LAST WEEK	LAST WEEK	LAST WEEK
12,189,000	9,921,000	2,269,000
CHANGE	CHANGE	CHANGE
UP 0.2%	UP 0.6%	DOWN 1.3%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,476,000	9,485,000	1,991,000
CHANGE	CHANGE	CHANGE
UP 6.8%	UP 5.2%	UP 12.5%

DISTRIBUTORS' TOTAL MARKET SHARE (9/2/96-9/29/96)						
WEA	INDIES	PGD	SONY	BMG	UNI	EMD
21.3%	20.4%	13.9%	13.5%	13.5%	10.5%	6.9%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

UPCOMING	CONCERTS
Saturday, Oct. 5	Verve Pipe/Super 8
Sunday, Oct. 6	Michael Hayes
Monday, Oct. 7	Gregory Isaacs
Wednesday, Oct. 9	Steve Warner
Thursday, Oct. 10	Jesus Cook
Friday, Oct. 11	Groove Collective/Velvet Chain
Monday, Oct. 14	Artist Underground
Wednesday, October 16	Brother/Colin Hay

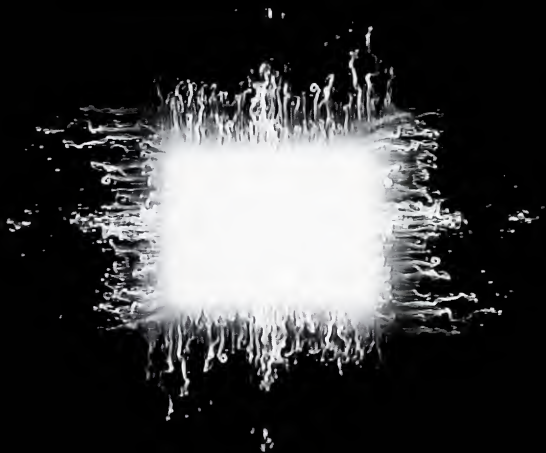
Billboard Live, 9639 W. Sunset Blvd., West Hollywood, Calif.; call 310-246-3630 for details.

Dates n Data

Billboard Music Video Conference & Awards
Crowne Plaza Park Fifty Five Hotel, San Francisco • Nov. 9, 1996
International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 26-30, 1997
1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997
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